THE UNIVERSITY OF ALBERTA

A STUDY OF THE RELATIONSHIP BETWEEN PERSONALITY TEST

SCORES OF DROPOUTS AND NON-DROPOUTS IN JUNIOR

AND SENIOR HIGH SCHOOL MUSIC STUDENTS

BY

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF EDUCATION

DEPARTMENT OF SECONDARY EDUCATION

EDMONTON, ALBERTA

SPRING, 1970

UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read,
and recommend to the Faculty of Graduate Studies for
acceptance, a thesis entitled, A STUDY OF THE RELATION-
SHIP BETWEEN PERSONALITY TEST SCORES OF DROPOUTS AND
NON-DROPOUTS IN JUNIOR AND SENIOR HIGH SCHOOL MUSIC STU-
DENTS, submitted by Forest Deane Jensen in partial ful-
fillment of the requirements for the degree of Master
of Education.

ABSTRACT

For many years teachers of instrumental music have expressed
concern over the number of students who withdraw from music classes.
With the withdrawal rate growing each year it is increasingly
difficult to prepare adequately for each succeeding year's program.
The fact that music aptitude tests have not proven too successful in
eliminating students likely to drop out of programs has stimulated
the present research. The factor of personality, being another
measurable variable in each student, was used to try to provide teachers
with an additional instrument to predict which students are likely to
drop out.

Two groups of students, one which had withdrawn from a music
program, and another which had not, were tested using a fourteen
point personality test. The research found no significant difference
between the personality of students who persisted in a music training
program and those who dropped out. The personality of students
apparently had no bearing on whether or not they dropped out.

One conclusion resulting from this research is that the reasons
students stated for dropping out of the music training program under
study were more important to success prediction than the personality
factor.

Although the study did not show any difference in personality
between music persisters and dropouts, it did point the way to further
research which should be done in the area of predicting success in
beginning music students.

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CHAPTER I

NATURE AND SIGNIFICANCE OF THE PROBLEM

I.   INTRODUCTION

Since the early decades of this century psychologists and edu-
cators have researched the relationships existing between musical abil-
ity, success in disciplines other than music, and personality. This
research has been carried out by two different groups with contrasting
results. American research in this area has been dominated and led by
Seashore, Kwalwasser and Dykema. Their work during the early nineteen
twenties was of an analytical nature. These researchers isolated a
variety of factors known to contribute to musical ability and they con-
structed tests to elicit evidence of these qualities in their subjects.
The results of these tests were frequently used to advise subjects as
to the probability of their success in music study.

Contrasting with the work done in America is the work of Haecker,
Siehen, Koch, Mjoen and others in Germany. Their research with the
musically talented relied on the perspective of Gestalt psychologists.
As well, in contrast to the American research they utilized a much
broader, more functional criterion of musicality. Their aim was to
investigate the relationship between musical ability and other qualities
within their subjects. In particular, they attempted to determine the
relationship between the musical personality and intelligence. The
question of whether musical ability is inherited or acquired through
training was also studied.

Mursell in summarizing the similarities and differences between the German and American research points out that whereas the former discovered a high correlation between intelligence and musicality, the latter discovered none. Among the characteristics the Germans noted in musical personalities were:

1. a high mentality and much versatility, particularly in literary and artistic fields;

2. a high correlation with mathematical ability;

3. a notable linguistic ability, and qualities of effective social leadership;

4. emotional instability, unpunctualness and a lack of scientific mindedness;

5. neurotic or hysterical tendencies.[1]

By way of contrast the American studies made no such references to typical personal characteristics in their musical subjects. Instead they measured the innate musical potential of their subjects and utilized this as a measure for predicting success in a musical career.

Two fundamental concerns have been apparent in the field of music education since its introduction into the school curriculum. These are: (1) to discover the relationship between social and emotional development and musical ability, and (2) to discover the best way to develop each child's musical abilities so as to assist his emotional adjustments in society. The need for research into these questions was

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[1]James L. Mursell, The Psychology of School Music Teaching (New York: W.W. Norton Company, Incorporated, 1938), p. 19-20.

indicated by Gordon in the following statement:

> The scientific study of the emotional life is the least
> touched field in psychology, yet it is in this realm that
> the most important discoveries are to be made for music.[2]

As the music curriculum has developed an additional concern has

appeared: to determine why students drop out of music programs. The

problem of dropouts from school in general has been of great concern,

not only in Canada[3], but in such other places as the United States[4],

Russia[5], and Europe.[6] It is only recently however that researchers

have directed their inquiry into specific areas such as music to try

to find reasons for dropouts.

In the province of Alberta, evidence of drop out from music pro-

grams was provided by the Department of Education in their annual re-

ports for the years 1961-1967. Table I shows the total music enrollment

for the Province for grades IX to XII from 1961 to 1967. The table is

set up to show the progressive enrollment from year to year. For ex-

ample, in 1961-62 there were 3307 students enrolled in grade IX music.

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[2]Edgar B. Gordon, Music and Emotions (Music Supervisors National
Conference Yearbook, 1926), p. 31.

[3]Curriculum NewsLetter, Alberta Department of Education, Fall
1961.

[4]H.H. Kastner Jr., "School Dropouts and the National Economy,"
American School Board Journal, 148:11-14, April, 1964.

[5]F.F. Korolov, "Ways and Means of Overcoming Repeating and
Dropouts," Soviet Education, 4:51-59, August, 1962.

[6]H.G. Evans, "An Examination of the Causes of Premature and
Early Leaving," British Journal of Educational Psychology, 32:205-206,
February, 1963.

TABLE I

MUSIC ENROLLMENT AND DROP OUT FOR PROVINCE OF ALBERTA
FROM GRADE IX TO GRADE XII - 1961-1967

	1961-62	1962-63	1963-64	1964-65	1965-66	1966-67
Total grade IX music enrollment	3307	3337	3404	3627	4187	
Total grade X music enrollment		1772	2311	2235	2649	2659
% of drop out from grade IX program		46.41%	30.74%	34.34%	26.96%	36.49%
Total grade XI music enrollment			464	665	787	862
% of drop out from grade X program			73.81%	71.22%	64.79%	67.45%
Total grade XII music enrollment				218	325	354
% of drop out from grade XI program				53.0%	51.12%	55.02%
% of drop out from grade IX program (four years previous)				93.41%	90.26%	89.6%

The following year, when the same students were in grade X, the music enrollment dropped to 1772, the next year in grade XI to 464, and finally in grade XII to 218.

Tracing the music enrollment from one year to the next, one can see an average of thirty-five per cent drop out from grade IX to grade X, an average of sixty-eight per cent drop out from grade X to grade XI, and an average of fifty-three per cent from grade XI to grade XII. There was an average of ninety-one per cent drop out rate over the four year period from grade IX to grade XII.

A comparison of the figures of music dropouts to those of over-all school dropouts for the same grades (see Table II) shows that the percentages for all grade levels for the former were well below the percentages for the latter. The highest drop out figure in Table II is the seventeen per cent decrease in enrollment from the grade IX class in 1961-62 to the grade XII class four years later in 1964-65. Thus the music drop out is seen to be far in excess of the drop out rate from total school population during these grades.

A comparison of the music dropouts to those from the total school population is also worthwhile. (See Table III) The average drop out rate for the total school population (grades I to XII) for the Province of Alberta for the years 1961 to 1967 is 3.56 per cent. This is considerably lower than both the total group and total music dropouts for the same period.

Table IV shows the enrollment for the same period in the area of art. That these drop out figures are comparable to those in music

TABLE II

DROP OUT RATE FROM GRADE IX TO GRADE XII FOR
THE PROVINCE OF ALBERTA - 1961-1967

	1961-62	1962-63	1963-64	1964-65	1965-66	1966-67
Total Grade IX enrollment	24,492	25,104	25,319			
Total Grade X enrollment		20,799	22,490	22,116		
% of drop out from grade IX enrollment		15.08%	14.39%	12.65%		
Total grade XI enrollment			19,314	20,201	20,374	
% of drop out from grade X enrollment			7.14%	5.91%	7.82%	
Total grade XII enrollment				20,172	21,781	21,970
% of drop out from grade XI enrollment				All figures show increase over grade XI enrollment		
% of drop out from grade IX enrollment (four years previous)				17.6%	13.2%	13.2%

TABLE III

TOTAL SCHOOL ENROLLMENT AND DROP OUT FOR THE
PROVINCE OF ALBERTA - 1961-1967

	1961-62	1962-63	1963-64	1964-65	1965-66	1966-67
Total School Enrollment	302,582	315,329	328,346	343,751	354,657	366,384
Total School Drop Out	10,102	11,128	11,464	12,620	13,480	13,509
% of Drop Out	3.30%	3.53%	3.48%	3.36%	3.80%	3.92%

TABLE IV

ART ENROLLMENT AND DROP OUT - PROVINCE OF ALBERTA
FOR GRADE IX TO GRADE XII - 1961-1967

	1961-62	1962-63	1963-64	1964-65	1965-66	1966-67
Total Grade IX enrollment	5339	4797	4838	4425	5119	6735
Total Grade X enrollment		2004	2767	2739	2708	3217
% of drop out from grade IX previous year		62.46%	42.32%	43.39%	38.80%	37.16%
Total Grade XI enrollment			438	757	555	635
% of drop out from grade X previous year			78.14%	79.21%	79.74%	76.55%
Total grade XII enrollment				132	164	181
% of drop out from grade XI previous year				69.86%	68.00%	67.39%
% of drop out from grade IX enrollment four years previous				97.53%	96.58%	96.26%

would lead one to conclude that the option subjects like art and music suffer the greatest attrition rate when compared to the total school population.

Comparison between the drop out rates in music and in individual courses of academic subjects is not feasible. Increased course offerings and flexible academic programming introduce so many curriculum changes from year to year that one can not follow the same kind of enrollment statistics for these subjects. For example, in 1961-62, all grade nine students (24,492) wrote the Language IX paper and the following year were enrolled in Language 10. However, in 1963-64 a split in the course offered Language 20 to some students while others elected Language 21, a less academically oriented course. A total of 19,433 students were enrolled in these two areas in 1963-64. The following year another English course, English 23, was added and English 30 was divided into English 30 and English 33. The enrollment figures show one thing however; the total enrollment in English from year to year almost parallels the total grade enrollment for the same period indicating the decrease to be due to normal school drop out as shown in Table II. These figures are of little value when comparing them with the dropouts from music programs.

There are probably a variety of factors which account for the music and art statistics. In some instances the programs in the schools may not be flexible enough to allow continuity from the lower to the higher grades, thus causing a drop in enrollment. Other reasons may include: (1) lack of qualified teachers, (2) pressure of academic studies

on students, (3) lack of parental support in student participation,
(4) excessive time required for home practice, (5) socio-economic status
of the family, and (5) student personality.

It was the purpose of the present research to focus on person-
ality as a factor in music success. If a difference in personality
could be found between students who stay in a music program and those
who drop out, this factor could then be used to predict success in be-
ginning students and thus lower the dropout rate.

II.   STATEMENT OF THE PROBLEM

The problems pertaining to human personality, its development,
adjustment, and change, have been described as among the most perplexing
to medical science as well as the other professions. Dr. W.H. Burnham
points out that:

> . . . personality is the most important and fruitful problem
> to which thinkers can devote their attention. The future happi-
> ness of man and the efficient progress of society depends to
> a great extent upon the attainment of knowledge in this life
> of personality and its application in the world of human re-
> lations.[10]

That personality and behavior can be affected by musical experi-
ences has long been speculated. Medical researchers at the Phipps
Psychiatric Clinic of Johns Hopkins Hospital in Baltimore have for years
been using music for treatments of certain types of insanity with very

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[10]W.H. Burnham, The Wholesome Personality (New York: Appletone
Publishing Company, 1932), p. 220.

encouraging results.[11] One example of their work concerned a brilliant

pianist who once played with the Detroit Symphony Orchestra. Although

he had become a very violent man, when he heard the opening strains of

a certain concerto for piano and orchestra, he would become calm and

perform the work with the expertness of an artist. Pavlov, the Russian

psychologist, showed that music arouses pleasurable emotions and pro-

motes the flow of digestive juices. Other experiments demonstrate that

heart beat patterns increase after the playing of pieces of lively

music. One can conclude from these experiments that if music has a

stimulating effect on the heart, it also has a stimulating effect on

the brain, muscles, and other parts of the body.

The scientific application of music in controlled situations can

also be used to soothe or stimulate the emotions depending on the tempo,

mood and rhythm of the music being used. Commercial advertisers of

the present day pay great amounts of money for "canned" music in such

places as grocery stores, restaurants and open malls in shopping centres,

where it is hoped that the shopper will be soothed, relaxed and enticed

into purchasing. Some dentists using the strains of "music by Muzak"

(specialists in the psychological and physiological application of

music) try to ease the ache and calm the nerves of patients in the

chair. Music therapists have shown that there are many parts of the

human body that feel the effects of music.

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[11]Ralph L. Jordan, "The Effects of Music on Personality" (un-
published Master's thesis, Ohio State University, Columbus, 1948).

It was the belief of the present researcher that there is a measurable difference between the personality of students who elect to join a music class and stay in and students who join but later drop out. This belief was based on the assumption that students who stay in a music program possess characteristics of persistence, aggressiveness, conscientiousness and maturity while those students who drop out are undependable, submissive, casual and immature. Most music teachers have found it unsatisfactory to rely simply on students' apparent interest in music at this age (beginning junior high school) in selecting beginners. Factors such as wanting to play in the band or orchestra, while desirable in themselves, do not guarantee industry or consistency in the undertaking. Likewise a musical aptitude test, although it may indicate that a student has sufficient natural endowment, does not indicate anything about the student's interest or industry after the novelty of the experience has lost its effect.

It was therefore the purpose of the present research to test two groups of students, those who stayed in a music program and those who dropped out, to determine if there were differences in their personality. If differences were found, then such information might be used to predict the probable success of students prior to their enrollment in music classes.

III. NULL HYPOTHESIS

There is no significant difference between the personality ratings of students who drop out of music classes and those who do not.

IV.   DEFINITION OF TERMS

1. Dropout: A student who entered and withdrew from the M E L A B
   music training program between 1963 and 1967, the period
   covered by this research. The length of time in the pro-
   gram varies from student to student. Some students stayed
   in only a few weeks, while others dropped out after four
   years.

2. Stay in: A student who joined the M E L A B program since
   1963 and had not withdrawn as of December 1967.

V.   DELIMITATIONS OF THE STUDY

This study examines the total personality ratings of music stay
ins and music dropouts who started in the M E L A B music program du-
ring the four year period from 1963 to 1967. The limitations of the
study result from the following factors.

1. It was originally hoped to be able to limit the present re-
   search to such factors of personality as persistence, con-
   scientiousness, dominance and aggressiveness. Unfortunately,
   a testing instrument could not be found for this purpose.
   The School Personality Questionnaire which was used in this
   research tests fourteen items of personality. While per-
   sistence, et al. are among these fourteen items, they cannot
   be isolated for separate analysis. The author recommends

that we "take account of the total personality"[12] rather

than isolate any single item for comparative purposes.

2. No correlation was attempted between the results of the

personality test and the results of a questionnaire

given to the dropouts indicating reasons for withdrawal.

(See Appendix A for M E L A B dropout questionnaire.)

It is obvious that there may be factors other than

personality which would influence a decision to drop out

or stay in. On the one hand it may be argued that these

outside influences, if overcome, would have resulted in

a particular student staying in the program rather than

becoming a dropout. These influences may have included

the following:

(a) pressure from school work,

(b) conflict with extra-curricular activities,

(c) parental inability or unwillingness to purchase an

   instrument for the student,

(d) no provision made for home practicing by the student,

   and

(e) lack of interest because of dislike of instructor(s).

On the other hand influences on students who stayed in may

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[12]Raymond B. Cattell and Halla Beloff, "Handbook for the High School Personality Questionnaire," Institute for Personality and Ability Testing, Champaign, Illinois, 1962.

have included such things as:

(a) feeling of prestige among parents and students because
of the link with the University,

(b) personal friendships established among stay ins over the
years which made it undesirable to drop out for any
other reason, and

(c) expression by parents who had purchased an expensive
instrument which they did not intend to see discarded
if student dropped out.

3. The testing was done by the researcher during the normal school
hours in mid-February of 1968. Twenty-eight students who
should have been included in the dropout category were absent
from school on the days of testing because of illness.
These were not tested, thus reducing the testable dropout
list to one hundred and twenty-seven pupils. All one hun-
dred and ten of the stay in group were tested.

4. No attempt was made to adjust for motivation distortion in
either the stay in or dropout groups. While the reason
for giving the test was not explained to the dropout
group before testing, it would probably have been evident
to them that they all were former members of M E L A B.
This knowledge along with their individual bias for or
against the program may have caused some students to
answer abnormally. Similar factors might have influenced

the stay in group since testing of this nature was not
in the normal course of events for them.

CHAPTER II

REVIEW OF RELATED LITERATURE

I. INTRODUCTION

Several areas of research which relate to the present study
have been carried out in recent years. These include: dropouts in
music programs, the relationship between personality and music, char-
acter building and music education, the possibility of prediction of
success in music, and the relationships between success in music and
other subjects. Each of these areas will be reviewed in Chapter II.

While one goal of public education in North America is to
provide a free education through high school for all able youth,
twenty-nine per cent withdraw from school early. This is a problem
not only because of a loss to the youth in terms of self-fulfillment
and economics, but also because it represents an economic and man-
power loss to our country.

Results of research in this area show that there is usually
a cluster of factors associated with school dropouts rather than any
single one. Some of these factors are unique to the individual,
while others are related to the school, the family, and the community.
The most common factors associated with dropouts are summarized by
Schreiber as follows:

1. Low socio-economic status,

2. Average or below average ability and low achievement,

3. Poor attitudes toward education of both parents and pupils,

4. Low reading ability,

5. Dislike for school generally,

6. Overageness, and

7. Low participation in extra-curricular activities.[1]

School sponsored programs for potential dropouts are becoming increasingly common. They include a wide range of preventative and remedial activities with special classes and curricula different from that of classes for potential persisters. Special counseling and school clubs to meet the varied needs of potential dropouts are also included in the programs. Research on the effectiveness of such programs in achieving stated goals are lacking however.

II. DROPOUTS IN MUSIC PROGRAMS

Concerns similar to those voiced for general dropouts have been expressed by teachers of instrumental music over dropouts from their programs. It is valuable for the instrumental instructor to know how many of his students will continue their study throughout high school and why some will drop out since this information permits him to build a well balanced program. It may be necessary to modify a program or teaching method in order to increase the interest of students in instrumental music.

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[1]Dan Schreiber, "700,000 Dropouts: Americans Top Authority Outlines the Dimensions of a National Problem," American Education Journal. United States Department of Health, Education and Welfare, September, 1966.

Studies related to dropouts from music programs are few, and those completed are difficult to compare because they differ so greatly in limitation factors, age of groups studied, method of investigation, and the background and experience of the instructors.

Norman S. Green[2] investigated the relationship between participation in instrumental music and continuing in school. Green argues that lack of participation in extra-curricular activities was a contributing factor to dropping out of school and that music could exert a holding power to keep the potential dropout from withdrawing. Green acknowledged that other factors could also hold the potential dropout but limited his study to music alone. Other factors he considered to be potentially significant were: I.Q., socio-economic status, sex, encouragement from parents, and level of musical activity.

Eight high schools in the state of Iowa were used as samples in Green's study. Data for the study was obtained from cumulative and anecdotal records and the testimony of principals and teachers and included: I.Q., socio-economic status, average grades in high school subjects, sex, whether the student participated in music program, whether or not parental encouragement was present, and the student's stated reason for leaving. Chi square analysis was used to determine if participation in band had a bearing on leaving school if all other factors were held constant.

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[2]Norman S. Green, "Is There a Significant Relationship Between Participation in Instrumental Music in School and Continuing in School" (unpublished Master's thesis, Boston University, Boston, Massachusetts, 1953.)

The results of Green's study showed a strong positive relation-
ship between participation in instrumental music and continuing in
school. It also indicated that this relationship could not be ex-
plained away by invoking other causes usually believed to contribute
to pupil retention.

Conclusions drawn from the study indicated that band programs
tended to hold best where the chances of drop out were greatest. If
pupils whose school adjustment was precarious could be offered rewarding
experiences in the school music program, at least one step would have
been taken to restore them to more positive attitudes.

Foster[3] in a study of withdrawal rates among music students in
the secondary schools of Texas investigated the reasons why music stu-
dents withdraw from high school before graduation. Through a question-
naire sent to Texas secondary school superintendents, he identified
four factors which hindered music program effectiveness and which
contributed to the mortality (withdrawal) rate of music students.
These were: (a) inadequate teachers, (b) lack of funds and equipment,
(c) local school requirements regarding other school subjects, and
(d) lack of adult interest in the music program. Eighty point six
per cent of all the superintendents replying to the questionnaire
listed pre-school training of students as the first element in a suc-
cessful music program, and 69.9 per cent listed administrative emphasis

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[3]Randolph N. Foster Jr., "A Study of Withdrawal Rates Among
Students in the Secondary Schools of Texas" (unpublished Master's thesis,
The University of Texas, Austin, Texas, 1947), p. 29.

as the second element of importance in the successful music program.

This study showed that the greatest rate of withdrawal from music

programs was during the eighth grade. Foster recommended that teachers

become better trained in ways to administer and organize more effec-

tively at this grade level in order to reduce the drop out rate.

In 1951, Schweizer[4] found a 68 per cent withdrawal rate from

the first three years of band programs and 31 per cent withdrawal

rate among orchestra participants. The most frequently mentioned

reasons for withdrawal listed by students in the Schweizer study

were: (a) dropped out in order to have more time for extra-curricular

activities, (b) schedule of classes would not allow participation,

(c) disliked music teacher, (d) music activities conflicted with

athletic participation, (e) preferred to work after school, and (f)

dropped out in order to take more academic subjects. In addition,

students volunteered other reasons for withdrawal besides those on the

prepared questionnaire. These reasons included: (a) didn't like instru-

ment being studied, (b) had other music interests, (piano, voice), (c)

instrument too heavy, (d) lack of discipline in band, (e) director

played favorites, (f) class lacked organization and planning, (g)

rivalry between instrumental and vocal teachers, and (h) didn't like

award system.

Schweizer offered many general recommendations for improving

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[4]George William Schweizer, "An Investigation of the Reasons for
and Rates of Withdrawal among Instrumental Music Students in Selected
Secondary School Performance Groups" (unpublished Master's thesis, Ohio
State University, Columbus, Ohio, 1951).

the quality of the music program and providing stronger holding power
on students from year to year.

1. Alter the music program in such a way that students may have
   an opportunity to continue the study of band and orchestral
   instruments on a more advanced level. (Schweizer believed
   that the lack of individual advanced study was one of the big
   reasons for student withdrawal.)

2. In order to maintain interest in the program, all members of
   the group should be at nearly the same level of technical
   achievement and musicianship. This is best accomplished by
   maintaining several bands of graded ability.

3. Support from the administration should be solicited in order
   that academic class schedules not conflict needlessly with
   music rehearsals.

4. Music programs must be varied from year to year and the teacher
   must be sensitive to the needs, interests, and problems of
   modern youth in order to keep his program alive.

5. The curriculum must be flexible and adaptable to meet the needs,
   abilities, and interest of all members of the performing
   group.

In the public schools of Baltimore, Maryland, Heller[5] made a
study of the reasons for drop out in school music programs. Since

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[5] James A. Heller, "A Study of the Problems of Dropouts in Instru-
mental Music" (unpublished Master's thesis, The University of Michigan,
Ann Arbor, Michigan, 1954).

music was not included in the regular timetable during the school day
each student had to miss regularly scheduled subjects in order to be
part of the instrumental program. Students on like instruments and of
comparable proficiency were grouped together. This caused many sched-
uling problems, the greatest of which was faculty resistance to music's
special scheduling needs. In most schools faculty acceptance varied
from coolness to mere acceptance. Teachers in some instances threatened
failure in their subjects if students continued in music and several
students indicated that such pressures were their reasons for dropping
out. Principals and teachers who were surveyed indicated that academic
conflict was also a prominent reason for student drop out. Several
expressed the idea that neither children nor parents value music in-
struction when it entails no personal expense.

Heller recommended scheduling music in such a way that this
cause for drop out would be eliminated. His conclusions were similar
to other studies in the same area. He noted that there will be more
dropouts where students are not meticulously screened; where the
instructor is insufficiently proficient; where students have low I.Q.'s
and musicality; and in large cities.

III. RELATIONSHIP BETWEEN PERSONALITY AND MUSIC

Personality has been described as a complex and important aspect
of human life about which very little is known. There are both en-
vironmental and hereditary factors which help to mold it. It is
related to the integrity of the internal glands of secretion, to the

structure and chemical well being of the brain, and to various physical and mental habits which enter into the daily life of every one of us.[6] One of the many outside influences that may have some effect on the development of personality is music. Music according to Jordan is ". . . the most emotional of all the arts because of its great significance to life itself . . . . It is the most human of all the arts and the one that enters most into every day experiences."[7] Much earlier, in his classic education work "The Republic", Plato explained that certain rhythms and modes were associated with particular moods or feelings and types of character. One set of modes produced effeminate characteristics while another was used for training warriors. Robert Burns acknowledged the impact of music on personality and character when he said that through the control of the music of a nation he could control the minds and wills of the nation. This implies that control of the kind of music listened to helps determine the character of people.

Lawhon[8] in a study of ninety music students and fifty non-music students tried to show that music students had better adjusted personalities than non-music students. His reason for doing the study was

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[6]Ralph Louis Jordan, "The Effect of Music on Personality" (unpublished Master's thesis, Ohio State University, Columbus, Ohio, 1948).

[7]Ibid., p. 13.

[8]John E. Lawhon, "A Study to Determine the Extent to which Music Students Have a Well Adjusted Personality" (unpublished Master's thesis, North Texas State Teachers College, Denton, Texas, 1940).

to determine what types of men and women were entering the profession
of music today as compared with those entering other fields. The two
groups were compared as to age, I.Q. and personality adjustment, as
measured by the California Personality Profile. Questions asked by the
study were as follows:

1. Can music students be distinguished from non music students
   on the basis of I.Q.?

2. Are music students' personalities better adjusted than other
   students?

3. Do music students show better self-adjustment than other
   students?

4. Are music students adjusted better socially than others?

5. Are there differences between men and women in I.Q. and person-
   ality?

The results of the twenty-seven items tested showed that in all
cases except two, the music group rated significantly higher than the
control group. Only in social standards and community relations were
the control group superior and in each of these cases the difference
was slight. The music group rated especially high on self-reliance,
feeling of belonging, freedom from withdrawal tendencies, freedom from
nervous symptoms, and family relations. The results of the I.Q. test
classed music students higher (superior) as compared to the control
group (normal).

Contrary to the findings of Lawhon are those of Wenaas[9] who compared scores on the Kwalwasser-Dykema music test and the Kuhlman-Anderson psychological test of personality. He concluded that there was no significant difference between music and non-music students on items of the personality test.

Closely related to studies which compare the musicality and personality of people in general are those which look more specifically at the personality traits of trained professional musicians. As early as 1919 Seashore said, "The musical mind is first of all a normal mind . . . . We must take it for granted that the musical mind is an aspect of a normal personality with endowments for a general mental life."[10] Rogers[11] in a study of music and non-music students attempted to determine if objective measurements of certain personality traits would indicate that music students are characterized by marked differences in personality make-up. The study used the ratings of traits by other members of the group and self-evaluations to determine the presence of the traits being measured. The nine traits of personality which were used included:

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[9]Sigard B. Wenaas, "A Study of the Relationships Between Musical Ability and Various Intelligence, Scholastic and Personality Factors" (unpublished Master's thesis, The University of Idaho, Moscow, Idaho, 1940).

[10]Carl E. Seashore, Psychology of Musical Talent (New York: McMillan and Company, 1919), p. 6.

[11]John I. Rogers, "A Study of the Personality of Music Students with Other Students on the Basis of Nine Traits" (unpublished Master's thesis, North Texas State Teachers College, Denton, Texas, 1948).

1. physical appearance - health and vigor,

2. emotional stability and control,

3. social aggressiveness,

4. tolerance and adaptability,

5. dependability,

6. dependence on others,

7. being a source of new experience for others,

8. social service motivation, and

9. abilities and skills.

The results of the test showed that there were no significant differences between the music students and non-music students on the basis of self-ratings. The study also showed that music students tended to undervalue rather than overvalue their own personalities. It is popularly believed that "professional jealousy" and "egotism" on the part of music students are apt to cause them to underestimate the qualities of fellow students both within and outside the music group. The results of the test showed this to be untrue.

In a similar study[12] music students at the Eastman School of Music were given the Seashore music talent test and the Bernreuter Personality test. The purpose was to measure and describe the personality traits of music students who scored high on the Seashore test which was used as one of the admission requirements at Eastman. The

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[12]Byron Arnold, "Personality Traits of Music Students" (unpublished Master's thesis, Eastman School of Music, Rochester, New York, 1937).

test showed that as a group the Eastman students were slightly neurotic, that the women were a little more self-sufficient than the men who were average in this trait, that both men and women were average in the measure of dominance-submissiveness, and that both lacked sociability to an appreciable degree. The almost zero correlation between the Seashore musical talent test and the separate traits measured by the Bernreuter Personality Inventory would seem to indicate that there is no relation between musical talent and personality traits. These results caused Arnold to conclude that the prevailing opinion that exceptional talent in music is accompanied by personality disorders is incorrect.

IV.   RELATIONSHIP BETWEEN CHARACTER BUILDING
AND MUSIC EDUCATION

A generally accepted objective of public education today is "character education". The emphasis upon this phase of education has in many cases resulted in the modification of entire school programs. Disciplines in which creativity, self expression and inter-social relationships can be most widely explored contribute most to the building of character in students. The fine arts is one area where this influence is being felt most strongly.

Dr. George Betts outlines his beliefs about the importance of character education in the following:

> If our civilization fails, it will not be from the effects
> of famine, pestilence, or any shortage of natural resources,
> for these things we can control. It will be, rather, from a

lack of social adjustment among men; a failure to properly
conceive the ends and conditions of living. If individuals
fail to secure from life its supreme goals, it will not be
from want of natural resources or the equipment of culture
and attainment necessary to set free their powers. It will
be from a distorted view of goals, lack of understanding of
the self and its relationship to others, failure of intelli-
gent self direction. If, in general, we refuse to return to
the common pools of social good as much as we take from it
in sustenance, opportunity and happiness, it will not be be-
cause we lack intelligence, education or applied skills; but
because we are short on character, and being thus short, do
not choose to make fair return for what we have received.[13]

Neil Certain[14] expressed his argument for music education in
terms of student involvement. His philosophy was to take all comers,
even non-musical people, give them a job of some kind to do and help
them learn something. In his study he made cumulative record cards
for all students and analyzed each using fourteen items of character
traits which included qualities of cleanliness, co-operativeness,
courteousness (politeness), fairness, honesty, industry (perseverance),
kindliness, loyalty, obedience, punctuality, responsibility (depend-
ability and trustworthy), self control, social service (helpfulness)
and trustfulness.

At the beginning of each term he assigned a stanine grading to
each of the fourteen items and then rechecked it at the end of the year.
Since his year end stanines were higher than the earlier ones, he con-

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[13]George Betts, Foundation of Character and Personality
(Indianapolis: Bobbs-Merrill Company, 1937), p. 2.

[14]Neil Certain, "Character Education through Instrumental Music"
(unpublished Master's thesis, The University of Michigan, Ann Arbor,
Michigan, 1939).

cluded that there were improvements in character and citizenship gained
through planned instruction in the school instrumental program. His
method of scoring is questionable. It would seem likely that at the
beginning of the year when an instructor does not know his students
well he would assign stanines which would not give a true picture of
the person's character traits. When the student and instructor had
worked together in class for a year, it would be obvious that these
traits could then be scored more reliably than at the beginning of the
year.

Similar to the Certain study is that of Kennedy[15] who tried to
show the extent and manner in which music may be a factor in character
development. She sought to determine what elements of character are
affected by music and to what degree these characteristics are influenced
by musical activities in school. The study used a fourteen item char-
acter trait questionnaire which was answered by thirty professional
musicians and sixty-two summer school music students. These two groups
were to list in order of importance the fourteen traits in which music
made a definite contribution. The fourteen items were listed almost
identically in the same order of importance by both groups as follows:

1. leisure hours,

2. appreciation of beauty,

3. creative ability,

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[15]Inamae Kennedy, "The Contribution of Music to Character Building"
(unpublished Master's thesis, The University of Nebraska, Lincoln,
Nebraska, 1938).

4. persistence,

5. self reliance,

6. patience,

7. cultural leadership,

8. judgment of values,

9. co-operation,

10. health,

11. self-control,

12. worthy citizenship,

13. responsibility, and

14. sportsmanship.

The results of the questionnaire showed that 82.1 per cent of the professional musicians and 75.8 per cent of the students felt that music did play an important part in character development.

Cook says that the value of music in character building is:

. . . largely that of putting the mind in tune, in proper mental condition for the reception of great ethical principles. Music in itself is something quite apart from ethics, but when combined, the effect is like that of turning on a mighty electric current to a piece of idle machinery.[16]

Gerson agrees that:

. . . the major function of music in the schools is to inspire boys and girls to even higher levels of thought, to give aesthetic training, and to serve as a factor to develop culture --finally giving a balance to the individual life through

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[16]James E. Cook, "What School Music Means to America," National Education Association Yearbook, 1926, p. 531.

developing desirable characteristics.[17]

V. POSSIBLE PREDICTION OF SUCCESS IN MUSIC

The need for predicting success or probable failure in beginning music students has become more pressing in recent years. The average music program suffers a mortality rate of from thirty to sixty per cent per year. The percentages varying to a large extent with the method of recruiting and selecting students who have traits essential for success. It is not uncommon to find students with sufficient ability and interest, who lack the industry and nervous temperament for adhering to a problem until it is successfully solved.

One of the earliest attempts to predict success in music was undertaken in 1931 by Chadwick.[18] He used the Kwalwasser-Dykema music test, the American Council Psychological Examination, sight singing test, and ratings by teachers of students in an applied music course. One problem mentioned by Chadwick was the incomplete and inaccurate methods used at that time in measuring such traits as personality, musical ability and I.Q. Chadwick reported no significant findings when comparing scores on these tests, but hoped that his attempt would pave the way to a more comprehensive study.

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[17]Armand J. Gerson, "Culture for Democracy," National Education Association Yearbook, 1934, p. 163.

[18]John Elbert Chadwick, "The Prediction of Success in Music" (unpublished Master's thesis, Colorado State Teachers College, Greeley, Colorado, 1931).

A similar study was carried out in greater depth some eighteen years later by Copeland.[19] She selected fifty students who had three years or more training in music and matched them by grade, sex, and I.Q. with fifty students who had no interest in music. The Otis Quick Scoring Mental Vocabulary Test was used to determine I.Q., the Seashore music test to determine the musical ability, and the Bernreuter Person- ality Inventory to determine personality factors. Comparisons between the two groups were then made in each of these areas.

Copeland found that: (a) the scholastic achievement of music students was 2.92 per cent higher than non-music students, (b) there were no significant differences between the groups on neurotic tend- encies, self-sufficiency, introversion - extroversion, confidence, and sociability. The only scale where there was a significant difference was that for dominance - submissiveness which registered 3.84 per cent in favour of the music students.

Copeland concluded that the only items of use in selecting beginners for instrumental music were: (1) the test of scholastic achievement, (2) the pitch, rhythm and tonal memory sections of the Seashore test, and (3) the trait of dominance as opposed to submissive- ness in personality characteristics.

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[19]Carrol H. Copeland, "A Comparison of Aptitude, Interest, and Personality of Musical and Non-Musical Students" (unpublished Master's thesis, Ball State Teachers College, Muncie, Indiana, 1949).

VI. RELATIONSHIP BETWEEN SUCCESS IN MUSIC
AND OTHER ACADEMIC SUBJECTS

The only study found in this areas was that of LeRoy W. Darling in 1941. He compared the results of the Kwalwasser-Ruch test of musical achievement and the Master Academic Achievement test using ninety-one students from Spirit River, Idaho. The author states that because of the poor selection and small sample of students the investigation was not valid. The only positive findings were between music and reading while the most negative correlation was found between music and history.[20] It is evident that there has been insufficient research done in this area to draw any significant conclusions.

VII. SUMMARY

The studies of dropouts from music programs indicate students drop out of instrumental music classes for a variety of reasons. Dropouts seem not to be a problem only where the school administration and staff co-operate to make conflict-free scheduling possible. This situation is usually found where the instructor has succeeded in gaining sufficient support through the promotion of his program that the school, community, and local board are willing to give the music program priority in scheduling while all other subjects are scheduled

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[20]LeRoy W. Darling, "A Study in the Correlation Between Achievement in Music and Academic Studies" (unpublished Master's thesis, The University of Idaho, Moscow, Idaho, 1941).

around it.

Reasons listed by students for dropping out of music programs
include:

1. lack of advanced study on individual basis,

2. dislike of instrument being played,

3. lack of parental support,

4. dislike of teacher,

5. conflict with extra-curricular activities.

The literature suggests that dropouts and their parents are not con-
vinced of the aesthetic and cultural benefits derived from participation
in such a program.

Conclusions drawn from recent studies on music dropouts and
personalities of music students are conflicting. Studies by Wenaas
and Rogers for example report no differences between the personalities
of music and non-music students, while Lawhon and Kennedy tend to
contradict such findings. Since no dependable solution to music
dropouts has been found in the research to date and since its solution
is urgently needed, further studies need to be carried out.

The literature on character development through music, indicates
that music can play an important role in developing a wholesome person-
ality. "Hence it behooves us so thoroughly to saturate our educational
systems with music that character will be _caught_ rather than _taught_,"[21]

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[21]Arthus E. Ward, _Music Education for High Schools_, (New York:
American Book Company, 1941), p. 320.

as one author put it. Tamke states:

> We have in the past so successfully dealt out the matter-
> of-fact, so thoroughly neglected the emotional in all instruc-
> tion, and so foolishly considered music as a subject to be
> taught rather than experienced and lived, that generations
> perhaps will be required to educate our people emotionally
> and aesthetically. We must encourage our students to develop
> a sense of music consciousness and to help create that sense
> in the communities in which they live.[22]

The literature dealing with success prediction has shown that

while musical talent tests have a limited usefulness, students continue

to drop out of music programs in increasing numbers. While correlations

of music aptitude tests with personality have been attempted in the

past, differences in personality between dropouts and persisters have

not proven significant. This is another reason why the present research

asks the question "Is there a difference between dropouts and persisters

in terms of personality traits?"

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[22]Robert August Tamke, "The Function of Music Education in the
Organization of Personality" (unpublished Ph.D. thesis, The University
of Texas, Austin, Texas, 1947).

CHAPTER III

DESIGN OF THE STUDY

The present study was carried out with students and former
students of the music training program of the Faculty of Education,
University of Alberta known as M E L A B. The first part of this
chapter describes M E L A B and explains where the information for the
study was obtained. The second part describes the measuring instru-
ments used. The third and fourth parts deal with collection and treat-
ment of the data.

I. SETTING OF THE STUDY

Since September 1963 children in the Edmonton public and sepa-
rate junior high schools where instrumental music is not offered have
been able to receive instruction on band and orchestral instruments
at the Faculty of Education, University of Alberta. The program is
known as M E L A B, (Music Education Laboratory). The instruments and
other equipment for the program are provided by the Faculty of Education.
Instruction is provided by student teachers (undergraduate second,
third and fourth year university students) whose participation is ac-
cepted in lieu of normal practice teaching in the schools.

The children participate in M E L A B as an extra-curricular
activity coming to the University on Wednesday evenings from 5 p.m. to
7 p.m. and on Saturday mornings from 9 a.m. to 12 noon. Since its in-
ception approximately 350 students have been recruited into the program.

Each year new recruiting is carried out at the grade VII level. After
their first year in the program students may become members of the
senior organizations operated by M E L A B. Thus, the students who
began in 1963 are now grade XI students in high school and are members
of the M E L A B Concert Band, which has fifty members. Other students
who have stayed in the program are distributed in the senior organiza-
tions now in operation. Table V shows the breakdown of students in
M E L A B as of December 1967.

The procedures used for selecting children for M E L A B are
structured to eliminate those who are not serious about participation.
The large number of applications make it necessary to eliminate many
children even before the testing procedures are carried out. In the
opinion of the researcher the selecting devices and testing procedures
have not proven successful since the drop out rate has been over 50
per cent. This is another reason which prompted the present study.

The recruiting and selecting procedures used in M E L A B are
as follows:

1. At the beginning of each university year, all junior high
   schools where instrumental music is not taught are visited
   by student teachers who explain M E L A B to the grade VII
   students. The student teachers make their own arrange-
   ments with the principals of the schools they will visit.

2. When speaking to the grade VII children, the undergraduates
   were instructed to emphasize:

   (a) the large amount of time required for home practice,

TABLE V

BREAKDOWN OF M E L A B PARTICIPANTS ACCORDING TO
GRADE IN SCHOOL AND ACCORDING TO GROUP
WITH WHICH THEY WERE PERFORMING
AS OF DECEMBER 1967*

| | Recruited 1963 | Recruited 1964 | Recruited 1965 | Recruited 1966 | |
	Grade XI	Grade X	Grade IX	Grade VIII	Total
Concert Band	19	21	10		50
Concert Orchestra		8	9	2	19
Senior Band			10	11	21
Senior Orchestra			5	15	20
Total	19	29	34	28	110

*Grade XI students who were recruited in October of 1963 were all started
on band instruments, hence the orchestra enrollment begins for grade X
students who were recruited in October 1964.

(b) that no school credit is granted for participation in

    M E L A B,

(c) that parents will be required to purchase an instrument

    if they wish their child to continue after the first

    year,

(d) that this program must take precedence over other

    extra-curricular activities, and

(e) that assignment to an instrument would be made at the

    discretion of the instructors.

3. The students were then asked to indicate whether they wished

   to apply for membership in M E L A B and those who expressed

   an interest were given an application form to take home.

   (See Appendix B for copy of application form.)

4. Although the request for an application form came from the

   child, the actual act of application was required of the

   parent who in addition was required to express his willing-

   ness to supervise home practice and to provide all trans-

   portation that was needed. Hence, if a child succeeded in

   getting the application form mailed to the University, he

   probably possessed two important assets for school music:

   self-motivation and parent support. Of all the application

   forms distributed each year (approximately 1,200), about

   100 to 150 were mailed back to the university.

5. Application forms returned to the university were reviewed

   by the M E L A B staff, and then each parent was invited to

bring his child to the university on the following Saturday
morning for an interview and aptitude testing.

6. The aptitude tests used have varied from year to year but
usually included the Seashore pitch and tonal memory test,
the Farnum Reading test and the Drake Rhythm test. During
the interview each student was measured for arm length,
finger length, height and weight; classified by teeth irregu-
larities, jaw structure, lip formation and general build
(small, medium, large.) In addition, information was gathered
concerning his musical background, the educational and musical
background of parents, number and age of brothers and sisters,
and whether an instrument was owned by and/or played by any
other member of the family. The interviewer was also asked
to rate each candidate as to the probability of success of
the candidate.

7. During the week following testing and interviewing the selection
of successful applicants was made and on the following Satur-
day these children were retested by one of the directors on
instrument mouthpieces for assignment to an instrument.

8. Consideration was given to the instrument preference of each
child but other factors also played a large part in the
assignment of each student. Those whose first choice was a
string instrument, were likely to be placed there because of
the general lack of interest in string playing. The instru-
ments available from the M E L A B stores; the need for

balance among the sections of both band and orchestra groups; whether or not the child had access to his own instrument as well as the distance which the students had to travel to the university were all factors considered in the assignment of instruments.

A summary of total instrumentation for the four year period 1963-1967 is shown in Table VI. This table indicates the largest number of students were assigned to play violin (58 students or 22 per cent of the total). The total number of students assigned to the whole string section was 101 or 38 per cent while 79 students or 30 per cent in the woodwind section, 67 students or 25 per cent in the brass section and 18 students or 7 per cent in the percussion section. It should also be noted that the string instruments were not added until one year after the program was started.

One effect of these lengthy recruiting, selection, and assignment procedures was to impress upon the successful applicants that the M E L A B staff and the university meant serious business, and that the requirement for them would be a firm commitment not to be taken lightly. This tended to eliminate a few more of the less motivated children.

From this point on, there was a cumulative file kept for every child in the program. This file contained:

1. application forms,

2. results of music aptitude tests,

3. all measurements taken on the first day,

4. instrument to which child was assigned,

TABLE VI

SUMMARY OF TOTAL INSTRUMENTATION FOR
THE FOUR YEAR PERIOD 1963-1967

Instrument	Number of Students Assigned to Play
Violin	58
Clarinet	49
Trumpet	26
Viola	20
Drums	18
Cello	18
Flute	15
Trombone	14
French Horn	13
Saxes	14
Baritone	8
Tuba	6
String Bass	5
Oboe	1
	265*

*The total of 265 students here shown does not
 include 42 students who have moved away from
 Edmonton and could not be included in the drop
 out or the stay in statistics.

5. record of number of absentees and lates,

6. record of amount of home practice done by the student,

7. results of examination as administered by the M E L A B staff,

8. results of examinations taken from the Western Board of Music
   and,

9. letters from parents concerning children's progress, special
   problems, etc., and copies of letters sent home to parents
   as answers to such problems by the staff.

These records are kept indefinitely and when children drop out of the program, the reason for their doing so is recorded and kept on file. It was from these records that the following information about each student was obtained for the purpose of this research:

1. the name of the child,

2. his home address,

3. his home phone number,

4. the school he was attending when he joined M E L A B,

5. the scores of all tests he took while in M E L A B,

6. the instrument to which he was assigned,

7. whether he was still in the program and in which organization.
   If he was not still in the program, whether he had moved
   away or dropped out,

8. if a dropout, the reason for withdrawing, and

9. the length of time each dropout stayed in the program.

This information was compiled into separate lists for students who were still in the program and those who were not. From the addresses

of the latter while they were still in the program, it was ascertained which schools they should now be attending. Each of these schools was then phoned for confirmation and the names of those actually in attendance were placed on a "confirmed dropout" list. The names of those not in attendance were placed on a "missing persons" list and a check of other schools was made. Also some children in M E L A B who knew these children or went to the same school were asked to furnish any additional information on their whereabouts. As a last resort, students who could not be located by this method were phoned at home, using the latest phone numbers available. After all avenues were exhausted, a final list of children who had moved away or could not be located was compiled. This list totalled forty-two students. None of these names has been used in entering any of the tabulations except in the total number of students who started the program. They are, therefore, not included in the drop out figures since their moving away had deprived them of the choice of staying in the program. Final figures thus obtained are shown in Table VII.

II. SELECTION AND DESCRIPTION OF
MEASURING INSTRUMENTS

Personality Test

In an effort to find a test which would fit the requirements of this research, a thorough search was made of the library of psychological tests at the Faculty of Education, University of Alberta. Although several tests were found, these were either so general or so out of

TABLE VII

CLASSIFICATION AND PERCENTAGE DISTRIBUTION
OF M E L A B ENROLLEES 1963-1967

	No.	% of Total Enrollment
Total number of students who moved away or could not be located	42	13.5%
Total number of students considered as drop out students	155	50.0%
Total number of students considered as stay in students	110	36.5%
Total number of students who started program from 1963-1967	307	100%

date that they could not be recommended by the psychology staff as adequate or reliable.

The Bernreuter Personality test was examined since this test was used in several of the research papers carried out during the 1930's and 1940's (refer to Chapter II). This test was rejected because it had been widely criticized by contemporary psychologists. One such criticism came from Vernon who says, "It is difficult to see any use whatsoever in selecting for miscellaneous personality classifications, inventories like Bernreuter."[1]

Upon the advice of Dr. C.C. Anderson of the Faculty of Education, University of Alberta, the Institute for Personality and Ability Testing in Champaign, Illinois was asked for samples of the tests they distributed. From those received, the one which best suited the task was the "Junior-Senior High School Personality Questionnaire" (hereafter known as H.S.P.Q.). (See Appendix C for copy of questionnaire.) This test, which was prepared by Dr. Raymond B. Cattell, research professor in psychology at the University of Illinois, and Halla Beloff of Queens University, Northern Ireland, was valuable for several reasons:

1. It was the only test which listed as testable traits the conative
   personality factors with which the present study is particu-
   larly concerned; i.e., (a) persistent versus undependable,
   (b) dominant personality as opposed to the submissive person-

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[1]Philip E. Vernon, _Personality Tests and Assessments_ (London: Methuen and Company, 1957), p. 326.

ality. (See factors "G" and "E", Table VIII, p. 50)

2. It was specifically designed for people between the ages of twelve and seventeen years, the ages of the children in this study. Most personality tests were intended for older people.

3. Most psychological researchers warn against trying to separate any one or two dimensions of personality such as perseverence and dominance from the whole personality. For this reason, the whole H.S.P.Q. was used since the design of this test was aimed at "giving the maximum information in the shortest time about the greatest number of dimensions of personality."[2]

Some other special features of the H.S.P.Q. are listed by the author.

1. It includes all research-demonstrated dimensions of personality of potential importance in clinical, education and counseling practice.
2. By adding such comprehensive personality dimension measurements to ability measurement, it almost doubles the accuracy of prediction of school achievement.
3. It gives the teacher direct understanding and evaluation of those aspects of a particular child's personality (over and above his intelligence) that are contributing to, or detracting from, his performance in school.
4. It provides a base for routine, cumulative records of a child's personality development, on an annual or semi-annual basis, using the same kind of scales as are employed at other ages, and which are equally relevant to child guidance, counselling and classroom purposes.
5. It is equally applicable for group and individual testing purposes.
6. It is adapted to more or less extended testing, according to

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[2]Raymond B. Cattell, Handbook for the Junior-Senior High School Personality Questionnaire, Second Edition (Champaign, Illinois: Institute of Personality and Ability Testing), p. 3.

time available, and permits re-testing, on the whole form, after about a three week's interval or more.

7. It has separate rapidly hand-scorable answer sheets for the handling of initial scores.[3]

Moreover, the fourteen dimensions, which have been well confirmed in various experiments, cover most aspects of personality which are understood by psychologists, so that understanding of the individual as well as statistical prediction is possible. Experience shows "that it pays to continue to use all personality dimensions, and to have initially, separate scores for distinct, psychologically-meaningful entities."[4]

Table VIII shows the measurable items of the test, expressed in language more commonly used by laymen rather than the technical psychological expressions. From the Table it is clear that a wide range of psychological characteristics is being tested. Note, for example, that dimensions such as A and D refer to traits of temperament, while E and F are disposition characteristics controlled to a great degree by environment. Others such as C, show levels of dynamic integration, and item G measures what is commonly called "ethical character" development. The item on general intelligence (factor B) was included because it was felt that it would be convenient to have a brief indication of the general mental capacity factor along with the other dimensions.

Drop Out Questionnaire

Although the main concern of the study was to investigate the

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[3] Ibid., p. 4. [4] Ibid., p. 3.

TABLE VIII

TITLES AND SUMBOLS FOR DESIGNATING THE
FOURTEEN DIMENSIONS OF THE H.S.P.A.

Trait Designation by letter	Low Score on Trait	Versus	High Score on Trait
A	Stiff, critical aloof	vs	Warm, sociable
B	Dull	vs	Bright (in terms of I.Q.)
C	Emotional, immature unstable	vs	Mature, calm
D	Stodgy	vs	Unrestrained
E	Mild, submissive	vs	Aggressive, dominant
F	Sober, serious	vs	Enthusiastic, happy-go-lucky
G	Casual, undependable	vs	Conscientious, persistent
H	Threat sensitive	vs	Adventurous, thick-skinned
I	Tough, realistic	vs	Esthetically sensitive
J	Liking group action	vs	Fastidiously individualistic
O	Confident	vs	Insecure
Q_2	Group Dependent	vs	Individually resourceful
Q_3	Uncontrolled, lax	vs	Controlled, showing will power
Q_4	Relaxed, composed	vs	Tense, excitable

extent to which personality weakness might account for the tendency

of students to drop out of music programs, a secondary purpose was to

discover the reasons that "dropouts" gave for their withdrawal. For

this purpose a drop out questionnaire was created which consisted of

two parts. Part A was designed to double check the information obtained

from the M E L A B cumulative record files. It also asked for such

information as: whether students were presently enrolled in a music

program, the nature of such involvement, and if parents had agreed to

their withdrawal from M E L A B. Part B contained 27 possible reasons

students may have had for withdrawing as well as space for them to add

reasons not listed or to comment on any item. This questionnaire,

constructed by the researcher, was similar to a drop out questionnaire

used by Schweizer (cited in Chapter II) but adapted to the special con-

ditions which existed in M E L A B. Reasons unique to M E L A B were

used as well as reasons which might apply to any instrumental class.

Students were asked to check as many items as may apply to them but no

ranking of reasons was asked for. (A complete summary of the results

is given in Chapter IV.)

III. COLLECTION OF DATA

Dropouts

After confirming which school each dropout was attending at the

time this research was carried out, clearance was secured from the

public and separate school boards to visit the schools and do the tes-

ting. This request was directed through the student teaching office

of the Faculty of Education of the University of Alberta and approval

was granted by Mr. E.A. Mansfield, Director of Research, Edmonton Public

School Board; and from Rev. G. Leo Green, Supervisor of Music, Edmonton

Separate School Board. (See Appendix D for copies of approval letters.)

It was left to the researcher to contact each school to make arrange-

ments for individual and/or group testing.

Testing in each school where dropouts were attending would have

been difficult since there were some thirty schools involved. It was

decided, therefore, to collect students in several strategically lo-

cated schools and to test all students who were in the same general

area at the same time. A map of the city was made showing the location

of all schools and the number of drop out students in each school.

Where the collection of students at one school could be arranged, all

surrounding schools were asked to send children to this central testing

centre.

A letter was sent to each school principal explaining the testing

procedures showing which schools were to be the central testing schools

and which were to be the feeder schools, and suggesting a schedule for

testing. (See Appendix E for copy of letter to principal.) Along

with this letter were sent the names of students in the principal's

school, a copy of the approval letter from the respective school boards,

and a self-addressed, stamped post card asking for confirmation of

arrangements suggested in the letter. (See Appendix E for copy of post

card.) Transporation of students to the testing centres was to be by

transit system and return bus tickets were given students for this

purpose. A seven day waiting period was allowed between the time of
mailing the requests to principals and the first day of testing. This
allowed for final adjustments to be made in the schedule and for the
return of post cards by principals. All the testing was to be done in
the two week period between February fourteenth and February twenty-
eighth, 1968.

On each day of testing the researcher arrived early at the
central testing schools in order to make final arrangements with the
principal for a testing room. When the students arrived the researcher
introduced himself and explained that he was doing research at the
University for which he needed information which they could supply by
answering his questionnaire. The testing directions were then read
from the front of the test booklet and students proceeded with the
test. As suggested in the manual, students were interrupted at twelve
minute intervals and told how far they should be in the test. This
was done in order to encourage the students to give their first reac-
tion to the questions. Answers to the questionnaire were made on a
separate answer sheet that was provided. (See Appendix C for copy of
answer sheet.)

When students had completed the H.P.S.Q., they were given the
Drop Out Questionnaire to complete. They were then dismissed with
thanks.

Stay Ins

Testing the stay in group was a much simpler matter than testing
the drop out group. Since these children were still participating in

the M E L A B program, they were available as a group at their regular

Saturday rehearsals. Arrangements were made, therefore, to set aside

two forty minute periods on consecutive Saturdays to test the children.

Those who were absent on the first Saturday were tested on the following

Saturday. A total of one hundred and ten children were tested for the

stay in group on March 9 and March 16, 1968. The procedures for tes-

ting the stay ins was the same as for the drop out group except for the

omission of the "M E L A B Drop Out Questionnaire" with the former.

IV. TREATMENT OF DATA

High School Personality Questionnaire

After the personality testing was completed, each answer sheet

was scored by hand. A quick scoring answer key was supplied by the

Institute for Personality and Ability Testing from whom the test was

purchased. Each of the fourteen items of the test (A to Q_4) had

ten questions which could be answered by an affirmative, a negative

or a neutral response. All but one of the questions were double scored,

that is, if a neutral answer was given one point was scored, and if

affirmative or negative responses were given, two points were scored.

Thus, if all questions in one particular item were answered in a

neutral response, the total raw score would be ten. If, however, re-

sponses were of the affirmative or negative, the total possible raw

score would be twenty. Questions one and one hundred forty-two asked

whether the student understood the instructions and whether he answered

every question. They were, therefore, not scored as part of the

questionnaire. This left a total of one hundred and forty answerable

questions which were scored.

The raw scores were converted to standard (sten) scores by the

use of the norms table provided by the supplier of the test. The sten

scores for both groups were punched on I.B.M. cards and programmed to

run the Kolmogrov-Smirnov two sample test on the I.B.M. 360/67 computer

under the direction of the Division of Educational Research at the

Faculty of Education, University of Alberta. This procedure was to

test whether two independent samples have been drawn from the same popu-

lation (or from populations with the same distributions.) It is sensi-

tive to any kind of difference in the distributions from which the two

samples were drawn, and is concerned with the agreement between two

cumulative distributions. For example, it is used to test the prediction

that the scores of an experimental group will be "better" than those of

a control group.[5]

It is particularly suitable for use in this study, since it is

not necessary for both groups to be of the same size. To test which

group were highest in each of the fourteen personality traits the

following formula was used:

$$x^2 = 4D^2 \frac{n_1 \ n_2}{n_1 \ n_2}$$

where D is the maximum difference between the cumulative distributions

of group one and group two, n_1 is the number of samples in group one,

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[5]Sidney Siegel, <u>Nonparametric Statistics for the Behavioral Sciences</u> (New York: McGraw Hill Book Company, Incorporated, 1956) p. 127.

and n_2 is the number of samples in group two. With a df value of 2, at the .05 level of significance, a x^2 of 5.99 would be necessary in order to reject the null hypothesis.

M E L A B Drop Out Questionnaire

The drop out questionnaire was administered only to the drop out group. Data was compiled by hand, providing information on the total number of responses to each of the reasons why students dropped out. A master list was then prepared showing the reasons for drop out in rank order of response (the highest number of responses first). Data was also compiled showing the number and type of musical activities these students were participating in after dropping out of M E L A B. A complete summary of results of the drop out questionnaire is given in Chapter IV.

CHAPTER IV

RESULTS OF THE INVESTIGATION

I.   RESULTS OF PERSONALITY TEST

The results of the analysis of the Kolmogrov-Smirnov test are
shown in several ways. Table IX gives information on the mean and
standard deviation for each group. The mean scores for group two
(dropouts) are higher than those for group one (stay ins) in every
item but two. One of these was item "D" which tested the trait of
phlegmatic temperament (stodgy versus unrestrained). Here, the group
one mean was 5.62, and group two was 5.36. The other item where the
stay in group scored higher was item "O" where a difference of only
.01 was noted. Because the mean differences on each item are very
small compared to the standard deviation, there is no significant
difference between group one and group two. This will be confirmed
by the chi square test which follows.

The DMAX values and the chi square values for the fourteen items
of the personality test are given in Table X. DMAX stands for the
largest or maximum differences between the two sample cumulative dis-
tributions at each of the fourteen points.[1] The largest value on the
chi square Table is 4.09 for item Q_2. In order for any item to be
significant at the .05 level with two degrees of freedom a chi square

_____

[1]Sidney Siegel, Nonparametric Statistics for the Behavioral
Sciences (New York: McGraw Hill Book Company, Incorporated, 1956),
p. 128.

TABLE IX

MEAN AND STANDARD DEVIATION SCORES FOR
GROUP ONE AND GROUP TWO

ITEM	MEAN		STANDARD DEVIATION	
	GROUP ONE	GROUP TWO	GROUP ONE	GROUP TWO
A	5.76	6.03	2.06	2.08
B	6.09	6.10	1.62	1.75
C	4.96	5.21	2.05	2.08
D	5.62	5.36	2.06	2.11
E	6.12	6.54	2.20	1.91
F	6.12	6.21	1.78	1.70
G	5.44	5.57	2.06	2.00
H	5.24	5.51	2.23	1.99
I	5.73	5.78	1.76	2.30
J	5.55	5.63	1.91	2.05
O	5.74	5.73	1.97	2.12
Q_2	5.51	5.94	1.93	2.06
Q_3	5.15	5.35	2.35	1.92
Q_4	5.34	5.39	1.83	1.93

TABLE X

DMAX AND CHI SQUARE VALUES FOR THE FOURTEEN ITEMS
OF THE PERSONALITY TEST

ITEM	DMAX	CHI SQUARE
A	0.076	1.34823
B	0.070	1.17521
C	0.073	1.24776
D	0.052	0.64741
E	0.109	2.76958
F	0.062	0.91444
G	0.108	2.72555
H	0.087	0.77175
I	0.070	1.16266
J	0.072	1.21539
O	0.062	0.90396
Q_2	0.132	4.09471
Q_3	0.108	2.77265
Q_4	0.049	0.55621

$x^2 \leq 5.99$ significant at .05 level

value equal to or greater than 5.99 must be attained. Hence, there is no significant difference between the two groups on any item tested.

Table XI lists the frequency distributions for both groups on all fourteen items. This table shows that both groups responded in a similar way on all items. For instance, on item "A", group one had four people record a sten score of one while group two had two people; group one recorded twenty-five people at sten score six, while group two had thirty-four at this point. From these distributions it is plain that a graph of each item would show similar skewness patterns, indicating similarities between the two groups in their patterns of responses. Had the two groups been the same size these similarities may have been even greater. (There were 110 in group one, 127 in group two.)

II. RESULTS OF DROP OUT QUESTIONNAIRE

In Table XII, the responses to question A reveal many more dropouts from string, brass, and woodwind than from percussion. In terms of percentages of dropouts, however, (see Table XIII) the percussion section was highest with 79 per cent, followed by brass with 62.6 and strings with 62.1 per cent. The lowest drop out occurred in the woodwind section which has only 43 per cent. The overall average was 58.4 per cent for the total program. From the answers to question B, it is clear that the most critical period is the first year of M E L A B membership. There were 69 students (or 54 per cent) who never entered the second year program. (The reasons for drop out

TABLE XI

FREQUENCY DISTRIBUTION CHART SHOWING NUMBER OF
RESPONSES TO EACH OF THE FOURTEEN ITEMS
IN STEN SCORES FROM THE H.S.P.Q. TEST

GROUP	STEN SCORES										TOTAL	ITEM
	1	2	3	4	5	6	7	8	9	10		
One	4	4	9	8	20	25	21	9	6	4	110	A
Two	2	5	9	7	19	34	22	12	10	6	127	A
One	0	0	6	10	22	41	0	27	0	7	110	B
Two	0	1	9	7	35	34	0	35	1	6	127	B
One	2	5	17	18	21	20	14	4	4	2	110	C
Two	5	5	17	16	23	30	16	5	5	6	127	C
One	3	2	8	23	23	13	18	9	6	6	110	D
Two	4	2	14	20	33	13	16	14	6	3	127	D
One	2	1	9	11	24	9	27	8	9	9	110	E
Two	1	1	6	5	29	20	27	16	12	10	127	E
One	0	5	3	11	18	24	29	11	5	4	110	F
Two	2	2	0	14	30	16	32	24	5	2	127	F
One	4	4	8	25	15	19	19	9	2	5	110	G
Two	1	11	12	16	11	33	17	21	5	0	127	G
One	5	8	13	18	18	11	19	9	7	2	110	H
Two	3	1	16	22	27	19	15	14	7	3	127	H
One	0	3	9	20	11	33	16	11	6	1	110	I
Two	6	5	9	20	8	36	16	10	7	10	127	I
One	1	4	9	22	23	13	19	12	5	2	110	J
Two	5	5	6	23	20	23	20	14	10	1	127	J
One	0	4	10	19	22	15	15	17	4	4	110	O
Two	0	9	12	17	24	11	33	6	9	6	127	O
One	1	3	12	20	27	10	18	12	4	3	110	Q_2
Two	1	10	2	14	29	17	28	13	5	8	127	Q_2
One	7	12	7	20	14	20	9	12	5	5	110	Q_3
Two	2	6	12	24	25	29	7	13	8	1	127	Q_3
One	2	4	12	12	25	25	18	8	2	1	110	Q_4
Two	4	5	11	19	26	32	11	11	6	2	127	Q_4

TABLE XII

SUMMARY OF DROP OUT QUESTIONNAIRE PART A

QUESTION A What instrument did you play?	Strings	Winds	Brass	Percussion	Total
	50	40	30	7	127

QUESTION B How long were you in the program?	1 year	2-3 years		Over 3 years	Total
	69	46		12	127

QUESTION C What year did you join the program?	1963	1964	1965	1966	Total
	21	34	36	36	127

QUESTION D What group were you with when you dropped out?	Beginner Band	Intermediate Band	Senior Band	Total
	27	22	28	77
	Beginner Strings	Intermediate Strings	Senior Strings	Total
	23	12	15	50
Total -	50	34	43	127

QUESTION E Did your parents agree to your dropping out?	Yes	No	Total
	80	47	127

QUESTION F Did you enroll in any other music group after dropping M E L A B?	Yes	No	Total
	30	97	127

QUESTION G Are you presently in any musical group?	Yes	No	Total
	27	100	127

	Youth Orch.	School Program	Private Study	Misc.	Total
If yes, what kind?	5	6	9	7	27

TABLE XIII

PERCENTAGE OF DROPOUTS COMPARED BY SECTION

SECTION	INSTRUMENT	ENROLLED	DROPPED OUT	% OF DROP OUT
Percussion	Drums	18	13	79.0%
Brass	Trumpet	26	17	68.0%
	Fr. Horn	13	8	67.0%
	Trombone	14	8	60.0%
	Baritone	8	6	75.0%
	Tuba	6	3	50.0%
	Total	67	42	Average - 62.6%
Strings	Violin	58	37	64.0%
	Viola	20	11	58.0%
	Cello	18	12	65.0%
	Bass	5	3	66.0%
	Total	101	63	Average - 62.1%
Woodwind	Clarinet	49	27	55.0%
	Sax	14	7	50.0%
	Flute	15	3	20.0%
	Oboe	1	0	00.0%
	Total	79	37	Average - 43.0%
Total		265	155	
Overall Average Drop Out				58.4%

will show why this figure is so high. Reasons for drop out are summarized in Part B.) The opposite end of the scale, however, indicates that the more training a student received, the less likely he was of dropping out. Only 12 students (or 9 per cent) dropped out after three years training or more. The answer to question D also confirms this since the beginning band and beginning string groups suffered the highest drop out rate of the total M E L A B program.

In questions E, F, and G, while 62 per cent of the parents gave permission for their children to drop out, only 25 per cent of the dropouts were enrolled in any kind of musical activity after dropping out. Of these, more than half were taking private study, rather than participating in organized group work.

A summary of the total enrollment, the total number of dropouts and stay ins, and the percentages of each are shown in Table XIV. The difference between the total drop out reported here (155) and in Table XII (127) is due to the twenty-eight students who were away from school on the days of testing. The answered questionnaires totaled only 127, while the located drop out list included 155 students.

The three most common instruments in each section, namely violins in the string section, trumpets in the brass section and clarinets in the woodwind section, headed the list in total number enrolled, and in total number dropping out. In terms of instrument sections, Table XIII shows the woodwinds were at the bottom of the drop out list, the string section in the centre while the brass and percussion headed the list.

TABLE XIV

SUMMARY OF TOTAL STUDENT ENROLLMENT*, DROP OUT,
AND STAY IN, CLASSIFIED ACCORDING
TO INSTRUMENTATION

Instrument	Total* Student Enrollment	No. now still in Program	Percentage of stay in	No. who dropped out	Percentage of drop out
Violin	58	21	36%	37	64%
Clarinet	49	22	45%	27	55%
Trumpet	26	9	32%	17	68%
Viola	20	9	42%	11	58%
Drums	18	5	21%	13	79%
Cello	18	6	35%	12	65%
Flute	15	12	80%	3	20%
Trombone	14	6	40%	8	60%
Saxes	14	7	50%	7	50%
French Horn	13	5	33%	8	67%
Baritone	8	2	25%	6	75%
Tuba	6	3	50%	3	50%
String Bass	5	2	40%	3	60%
Oboe	1	1	100%	0	00%
Total	265	110	41.6%	155	58.4%

* The total student enrollment does not include some 42 students who had moved away from Edmonton and could not be included in either the stay in or drop out categories.

Part B of the drop out questionnaire is summarized in Table XV.
The number of responses to each item is listed and the items are
arranged in descending order of total responses. The two most fre-
quently marked items received almost 25 per cent of the total responses
and dealt with the use of student time. There were a total of one
hundred and sixty-seven responses to these two questions. Items three
and four which averaged sixty responses dealt with lack of variety
in activities and music offered by the program. Other items of inter-
est are numbers fifteen and seventeen. In the former, only nineteen
students claimed they dropped out to upgrade their marks in academic
subjects and in the latter, only sixteen claimed that the cost was
too high. The question on cost may be somewhat misleading, however.
It is most likely that this is a factor which caused many students
to drop out (considering that 69 students or 54 per cent never entered
the second year program), but one which students were not aware of,
or wished to report. It may have been a factor which parents would
have listed as a reason for withdrawal of their child but this infor-
mation does not reflect in the responses by students.

The total number of responses up to question twenty-six in the
questionnaire were seven hundred and eighteen, which means that each
student checked an average of 5.7 items as reasons for dropping out.

Question twenty-seven was answered by one hundred and one
students. Sixty-one of these said that they would recommend that
their friends take the M E L A B program even though they themselves
dropped out while forty said they would not recommend the program to

TABLE XV

SUMMARY OF DROP OUT QUESTIONNAIRE - PART B

(ANSWERS TO QUESTIONS ABOUT REASONS FOR DROPPING
OUT IN ORDER OF NUMBER OF RESPONSES TO
EACH QUESTION BY DROPOUTS)

	Number of Responses	Reason for Dropping out Checked by Students
1.	90	Too much time required for practicing outside of school.
2.	77.	Needed more time for extra-curricular programs.
3.	61	Not enough variety of activities.
4.	59	Not enough variety of music.
5.	46	Disliked instructor(s).
6.	39	Conflict with athletics.
7.	39	Not interesting enough for me to waste my time.
8.	38	Should have offered greater variety of type of program.
9.	31	Lack of individual attention given to students.
10.	30	Preferred to work after school hours.
11.	28	Friends didn't like Band or Orchestra.
12.	25	Teachers demanded too much perfection.
13.	25	Teachers did not have enough training to do an adequate job and an interesting job.
14.	19	Lived too far from University and couldn't find or afford transportation.
15.	19	Dropped out in order to upgrade academic marks.
16.	16	Did not like 2nd and 3rd parts I was given.

TABLE XV (continued)

	Number of Responses		Reason for Dropping out Checked by Students
17.	16		Cost was too high. Couldn't afford it.
18.	13		Parents insisted I was doing too many things.
19.	10		Music was too hard to play.
20.	9		Too many students fooled around during rehearsals.
21.	9		Too many junior students in groups.
22.	6		There were too few public performances.
23.	5		Ill health - couldn't play instrument.
24.	4		Advised to drop by M E L A B instructors.
25.	3		Advised to drop by other teachers or counselors.
26.	1		Forced to drop out because of challenge system.
	718		Total
27.	61	Yes	Would you recommend that your friends take the program even if you dropped out?
	40	No	
28.			(A summary of comments on question twenty-eight are listed below. This question asked for comments on the program or on any of the above items.)
	23		Did not like the assigned instrument.
	18		Did not like Saturday morning rehearsals.
	18		Program was too time consuming.
	14		Rules too rigid and authoritarian.
	11		Rehearsals too long.
	10		Became bored with the program.

TABLE XV (continued)

Number of Responses	Reason for Dropping out Checked by Students
8	Did not like the choice of music.
4	Good students held back by poor students.
3	Withdrew to join Junior Symphony.
2	Did not like instructors.
111	Total.

their friends.

Question twenty-eight asked the students to volunteer comments on any phase of the program or any of the items on the questionnaire. While some students commented at great length, giving further reasons for dropping out, other students did not comment at all. There were one hundred and eleven reasons volunteered which have been categorized by the researcher into ten groups. The last five items received twenty-seven responses but were considered to be less important than the first five categories which contained some interesting information. These items contained eighty-four responses which represented 75.6 per cent of the volunteered responses. All of the top five items were expressions of dissatisfaction about things over which the student himself had no control. (i.e. choice of instrument, rehearsal times, choice of music, rules and regulations of the program.) This indicates that a greater voice in the operations and decision making process within the program was considered desirable by the students who dropped out. The total number of responses to the drop out questionnaire was 930 giving an average of 7.3 responses per person for the whole questionnaire.

CHAPTER V

I. SUMMARY

The purpose of this study was to determine if there were differ-
ences in personality between students who started music training and
stayed with the program, and those who started but later dropped out.
If differences were confirmed, a personality test might then be used
as a predictor of success in instrumental music classes.

A fourteen point personality questionnaire was administered to
two groups of students. One group were participants who had stayed
in the M E L A B program at the University of Alberta for a period of
from one to four years. The other group were students who had joined
this program but had since dropped out. The personality questionnaire
was analyzed by the Kolmogrov-Smirnov two sample test. The results
showed no significant differences between the two groups on any of
the personality traits.

A twenty-eight item information questionnaire was also adminis-
tered to the drop out group asking them why they dropped out. Tabula-
tions of the reasons for student drop out revealed that there were
many factors attributable to the drop out from the M E L A B program.

II. CONCLUSIONS

There are two main conclusions which can be drawn from the re-
sults of this research. Firstly, there is no significant difference
between the personalities of the students who dropped out of the

M E L A B training program and those who did not. Secondly, the reasons students gave for dropping out of the program are numerous. Because there was no significant difference between the two groups, the researcher must accept the null hypothesis. On the basis of the High School Personality Questionnaire, one must conclude that there were people in both groups who had very similar personality character- istics. This indicates either that the factors of personality such as perseverence, aggressiveness, dominance, and maturity had no bearing on whether or not a student dropped out; or, the stated reasons for dropping out or staying in as revealed in the "M E L A B Drop Out Questionnaire" outweighed the factor of personality in both groups. On the one hand there may have been students who stayed in the program who were not persevering, aggressive, dominant, or mature, but who stayed in for other reasons. These reasons may have included: (a) the prestige of the program affiliation with the University, (b) personal friendships established among stay ins, and (c) opposition by parents who had purchased an expensive instrument. All of these reasons were recognized as possible limitation factors in Chapter I. On the other hand students may have dropped out who possessed the characteristics of perseverence, aggressiveness, dominance and maturity, but these character traits may not have been directed toward their musical ex- periences. They could have possessed these traits, but their loyalties were directed toward other activities such as academic success, athle- tics, working, or associations with a peer group who were not music participants.

Since no correlation between drop out and personality has been established by this research, one is led to conclude that the stated reasons for dropping out are more important to success prediction than the personality factor. This is in agreement with the Schweizer and Arnold studies cited in Chapter II. Schweizer found that extra-curricular activities, pressure from academic studies, and dislike of teacher by students were the main reasons for drop out. Arnold stated that there is no evidence that the personalities of musically talented children are different from those of other children.

The results of the drop out questionnaire confirm that a great percentage of students dropped out because of the time required of them. Because this program was run as an extra-curricular activity for students, it necessitated after school and Saturday morning rehearsals. Had the program been operated within normal school hours during the week, similar drop out figures would not likely have occurred. This possibility is supported by the research of Heller (cited in Chapter II, p. 22) who found conflicts of scheduling to be one of the main reasons for drop out in his study.

One other conclusion might be drawn from Part B of the drop out questionnaire. Because of the high number of responses to the questions on the reasons for leaving, it is concluded that there were a large number of students who had suffered anxieties, frustrations, and disappointments while participating in the program. Since they were given every assurance that their answers to the questionnaire

would not be published individually, it is felt that this allowed students to feel uninhibited in their response to the drop out questionnaire. It is therefore the conclusion of the researcher that dissatisfaction of students with some phase of the program, rather than a lack of strong personality characteristics, caused the majority of dropouts from the M E L A B program.

III. RECOMMENDATIONS

Recommendations resulting from this study are:

1. The study should be replicated to determine if the findings remained the same if some of the limiting factors are held constant. Factors to be considered might include conflict of students time with other activities, pressure from parents and teachers regarding academic studies, and socio-economic status.

2. Since the greatest drop out occurred between grades seven and eight, special counseling should be carried out with students during this transition period. As well, teachers need to be more aware of problems of students of this age and to organize and administer music programs more effectively. Only in this way can the teacher hope to find some of the real problems which students are experiencing during this period and try to solve them. With these improvements it is hoped that the drop out rate will be lowered.

3. One of the prime considerations for placing a student on
   an instrument should be the student's own choice. The
   M E L A B study showed that 18 per cent of the students
   volunteered this reason as one of the main reasons for
   drop out. (Had this item been included on the drop out
   questionnaire, a greater response could have been antici-
   pated.) Hoffer states that incidents of drop out among
   students who began on an instrument other than their
   first choice is higher than normal.[1]

4. Consideration might be given by the Faculty of Education
   to providing instruments on a loan basis past the second
   year to see if this would lower the high percentage of
   drop out between the first and second year of the pro-
   gram.

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[1]Charles R. Hoffer, Teaching Music in the Secondary School
(Belmont, California: Wadsworth Publishing Company, Incorporated, 1965),
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APPENDIX A

M E L A B DROP OUT QUESTIONNAIRE (Part A)

You were at one time a member of the Music Education Laboratory (M E L A B) program sponsored by the University of Alberta. This questionnaire asks about your experiences while there and your reaction to the program while you were a member. There is no right or wrong answer to any question since it is an information questionnaire only. Please answer all questions accurately. If you are not sure of the answer or do not fully understand the question please raise your hand and ask for clarification. In reporting the results of this questionnaire your name will not be mentioned since it is a group response to these questions which will be used for tabulation.

Date_____ 1968

Name_____Address_____

School Now Attending_____in grade_____Phone no. _____

(A) What instrument did you play in the band or orchestra?_____

(B) How long were you a member of the group?_____Yrs. _____Mos.

(C) What year did you begin the M E L A B program?_____

(D) What instrumental group were you in when you withdrew? (e.g. senior

band, intermediate strings etc.) _____

(E) Were your parents in agreement with your dropping the program?

Yes_____ No_____

(F) Did you become enrolled in any kind of music program when you left

M E L A B?_____

(G) Are you enrolled in a music performance program of any kind at the

present time?_____If so, what kind?_____

M E L A B DROP OUT QUESTIONNAIRE (Part B)

FOR THE ITEMS BELOW CHECK THE STATEMENTS WHICH BEST DESCRIBE THE REASON(S)

FOR YOUR DROPPING THE MUSIC PROGRAM OF M E L A B.   (YOU MAY CHECK AS

MANY ITEMS AS MAY APPLY TO YOU.)

1.___ Preferred to work after school hours, and therefore could not spend time in band and orchestra rehearsal.

2.___ The music used in the band or orchestra was too hard.

3.___ Because of too few public performances I did not find the groups interesting.

4.___ Not enough variety in activities for band and orchestra people.

5.___ Not enough variety of music performed.

6.___ Required too much time for practicing outside of other school requirements.

7.___ Disliked music instructor(s)____one in particular or ____most all of them.

8.___ Did not like second and third part which I was given to play.

9.___ Quit because friends not in band and orchestra.

10.___ Teachers demanded too much perfection. Wanted everything played perfectly.

11.___ Lived too far from University and couldn't afford transportation.

12.___ Cost too much to play in instrumental music groups, for example: cost of owning instrument after the first year, cost of special music, repairs, upkeep etc.

13.___ Ill health - couldn't play instrument.

14.___ Parents insisted that I quit some extra-curricular activities in order to have more time to spend on studies.

15.___ Lack of individual attention given to students (no private lessons, ensembles).

16.___ Too many junior students in music groups.

17.___ Dropped out in order to have more time for extra-curricular activities.

18.___ Music groups conflicted with my interest in athletics.

19.___ Dropped out in order to upgrade academic subjects.

20.___ Advised to drop out by other teachers or school counselors.

21.___ There was too much fooling around and visiting by students in the groups.

22.___ Advised to drop out by one of the M E L A B instructors.

23.___ Forced to drop out because of the challenge system in operation after grade nine.

24.___ Instrumental music not interesting enough for me to waste time participating.

25.___ Band and orchestra directors did not have enough training to do an interesting job.

26.___ Program should offer a greater variety of courses than just band and orchestra.

27.___ Would you recommend that your friends take the program even if you dropped?_____yes _____no.

28.___ Please use the back of this sheet to list any other reasons you might have had for dropping band or orchestra or use the space to comment on any of the above items.

APPENDIX B

UNIVERSITY OF ALBERTA
Department of Secondary Education

Application for Laboratory Band Program Membership

Your child has asked to be considered for membership in a laboratory band being recruited by the University of Alberta for its program in teacher education. The band will include fifty grade VII boys and girls to be selected in a preliminary testing program. Certain facts about the band will be of interest to you as the parent of a potential band member.

1. Although the main purpose of the program is to train teachers and not public service, many advantages will be enjoyed by the young people chosen for membership.

2. All equipment will be loaned to band members free of charge during the first year of band membership.

3. Although the preference of the individual child will be considered as to choice of instrument, decision will rest with the band officials.

4. All instruction will be given by professors of the University of Alberta, Edmonton School Music Teachers, teachers in training, and other competent authorities appointed from time to time to undertake special teaching assignments.

5. The program is for beginners in band music. Previous musical experience is not essential. However, since the fulfillment of the obligations of membership, will be very time consuming, evidence of general competence in school work will be required.

6. A $10.00 registration fee will be levied for each child accepted for band membership. (NOTE: Do not send the fee with this questionnaire.)

7. Assignments of home study must be faithfully completed, and will be examined several times during the year in vive voce and other tests.

8. Punctual and regular attendance at all rehearsals is obligatory. The band will rehearse every Saturday from 9:00 a.m. to 12:00 a.m.; every Wednesday from 5:00 p.m. to 7:00 p.m.; and each band member will receive one additional class lesson on his instrument each week.

If you wish to arrange for your child to be included in the preliminary testing program, please complete the accompanying questionnaire. It should be received at the following address, on or before October 8th.

Professor Alan A. Smith
Laboratory Band Project
Faculty of Education
University of Alberta
Edmonton, Alberta

UNIVERSITY OF ALBERTA
Department of Secondary Education

A.   Application made for _____boy/girl
                              (Student's Name)

_____   _____
    Student's Address)   (Student's Phone No.)
    Mr.
by Mrs._____
                              (Parent's Name)

_____   _____
    (Parent's Address)   (Parent's Phone No.)

B.   Information About Prospective Bandsman

     1. Age_____   2. Grade_____

     3. School_____

     4. Home Room Teacher's Name_____

     5. Home Room Teacher's Phone No._____

     6. Is he engaged in part-time work (paper route etc.) _____
        Give details_____
        _____

        Would his part-time work interfere with his band attendance or
        practicing responsibilities_____
        _____

     7. Has he studied music privately (yes/no). What instrument?

                              _____

        How many months_____

        Private Teacher's Name_____

        Private Teacher's Phone Number_____

     8. Has he taken any examinations with the Western Board, Royal Con-
        servatory or other school of music? Give details_____
        _____
        _____

C. Information About Home and Parents

1. Mother's Musical Background_____

_____

2. Father's Musical Background_____

_____

3. Piano in the home (yes/no)

4. Record collection in the home (yes/no) Type of records_____

5. Is there a car in the family (yes/no). Should you child be
   assigned a heavy instrument, would you undertake to transport
   it to and from rehearsals. (yes/no) Give details if any_____

_____

6. If your child is accepted would you assume responsibility for:

(a) His punctual and regular attendance at rehearsals (yes/no).

(b) The condition and, if necessary competent repair of the
    equipment loaned to him (yes/no).

(c) His faithful completion of home practice and other assignments
    (yes/no).

7. Is he self-taught on any instrument. Give details_____

_____

_____

_____

8. Has he any known physical infirmities which might influence his
   ability to play certain instruments (asthma, missing fingers, etc.)

_____

_____

_____

APPENDIX C

WHAT TO DO: You have a Booklet and an Answer Sheet. Write your name, age, etc., on the Answer Sheet where it tells you to.

We want to know what sort of a person you are. The paper before you has questions about your interests and your likes and dislikes. First, we shall give you two examples so that you will know exactly what to do. After each question there are three answers. Although you are to read the questions in *this* Booklet, *you must put your answers on the Answer Sheet,* alongside the same number as in the Booklet. Read the following examples and mark an x for your answers on the Answer Sheet where indicated:

EXAMPLES:

1. Which would you rather do:
   a. visit a zoo,
   b. uncertain,
   c. go up in an airplane?

2. If you have a quarrel, do you make friends again quickly?
   a. yes, b. in between, c. no.
   (or uncertain)

As you see from these examples, there are usually no right and wrong answers. Each person is different and has only to say what is true for *him.* You can always find one answer that suits you a *little* better than the others, so never leave a question without marking one of the answers.

Inside you will find more questions like the ones above. When you are told to turn the page, begin with number 1 and go on until you finish all the questions. In answering them, please keep these four points in mind:

1. Answer the questions frankly and truthfully. There is no advantage in giving the wrong impression. Never give an untrue answer about yourself because you think it is the "right thing to say." There are ways of detecting such unfair answers.

2. Please answer the questions as quickly as you can. Do not spend time puzzling over them. Give the first, natural answer as it comes to you. Some questions are a bit similar to others but no two are exactly alike and your answers will often differ in these cases.

3. Use the middle answer *only* when it is *absolutely impossible* to lean toward one or the other of the answer choices. In other words, the "yes" (or "a") or the "no" (or "c") answer should be used for *most* cases.

4. Do not skip any questions. Occasionally a statement may not seem to apply to you or your interests, but answer every question, somehow.

If there is anything you want to ask about what you have to do, ask now. If there is nothing now, but you meet a word later on you do not understand, stop and ask then.

DO NOT TURN PAGE UNTIL TOLD TO DO SO

1. Have you understood the instructions?
   a. yes,   b. uncertain,   c. no.

2. At a picnic would you rather spend some time:
   a. exploring the woods alone,
   b. uncertain,
   c. playing around the campfire with the crowd?

3. When you write an essay about your personal thoughts and feelings, do you:
   a. enjoy telling about yourself,
   b. uncertain,
   c. prefer to keep some ideas to yourself?

4. When you do a foolish thing, do you feel so badly that you wish the earth would just swallow you up?
   a. yes,   b. perhaps,   c. no.

5. Do you find it easy to keep an exciting secret?
   a. yes,   b. sometimes,   c. no.

6. Compared to other people, do you make up your mind:
   a. with hesitation,
   b. in between,
   c. with certainty?

7. When things go wrong and upset you, do you believe in:
   a. just smiling,
   b. in between,
   c. making a fuss?

8. If friends' ideas differ from yours, do you keep from saying yours are better, so as not to hurt their feelings?
   a. yes,   b. sometimes,   c. no.

9. Do you laugh with your friends more in class than other people do?
   a. yes,   b. perhaps,   c. no.

10. Do most people seem to enjoy your company?
    a. yes, a lot,   b. just average,   c. no.

11. Which of these says better what you are like?
    a. a dependable leader,
    b. in between,
    c. charming, good looking.

12. Do you sometimes feel, before a big party or outing, that you are not so interested in going?
    a. yes,   b. perhaps,   c. no.

13. When you rightly feel angry with people, do you think it's all right for you to shout at them?
    a. yes,   b. perhaps,   c. no.

14. When classmates play a joke on you, do you usually enjoy it as much as others without feeling at all upset?
    a. yes,   b. perhaps,   c. no.

15. Are there times when you think, "People are so unreasonable, they can't even be trusted to look after their own good"?
    a. true,   b. perhaps,   c. false.

16. Can you always tell what your real feelings are, for example, whether you are tired or just bored?
    a. yes,   b. perhaps,   c. no.

17. Do you think there is a fair chance that you will be a well-known, popular figure when you grow up?
    a. yes,   b. perhaps,   c. no.

18. When you are given higher grades than you usually make, do you feel that the teacher might have made a mistake?
    a. yes,   b. perhaps,   c. no.

19. Would you rather be:
    a. a traveling TV actor,
    b. uncertain,
    c. a medical doctor?

20. Do you think that life has been a bit happier and more satisfying for you than for many other people?
    a. yes,   b. perhaps,   c. no.

21. Do you have trouble remembering someone's joke well enough to tell it yourself?
    a. yes,   b. sometimes,   c. no.

(End, column 1 on answer sheet.)

2

22. Have you enjoyed being in drama, such as school plays?
a. yes, b. uncertain, c. no.

23. "Mend" means the same as:
a. repair, b. help, c. patch.

24. "Truth" is the opposite of:
a. fancy, b. falsehood, c. denial.

25. Do you completely understand what you read in school?
a. yes, b. usually, c. no.

26. When chalk screeches on the blackboard does it make you feel odd?
a. yes, b. perhaps, c. no.

27. When something goes badly wrong, do you get very angry with people before you start to think what can be done about it?
a. often, b. sometimes, c. seldom.

28. When you finish school, would you like to:
a. do something that will make people like you, though you are poor,
b. uncertain,
c. make a lot of money?

29. Do you dislike going into narrow caves or climbing to high places?
a. yes, b. sometimes, c. no.

30. Are you always ready to show, in front of everyone, how well you can do things compared with others?
a. yes, b. perhaps, c. no.

31. Do you like to tell people to follow proper rules and regulations?
a. yes, b. sometimes, c. no.

32. Can you talk to a group of strangers without stammering a little or without finding it hard to say what you want to?
a. yes, b. perhaps, c. no.

33. Do some types of movies upset you?
a. yes, b. perhaps, c. no.

34. Would you enjoy more watching a boxing match than a beautiful dance?
a. yes, b. perhaps, c. no.

35. If someone has been unkind to you, do you soon trust him again and give him another chance?
a. yes, b. perhaps, c. no.

36. Do you sometimes feel you are not much good, and that you never do anything worthwhile?
a. yes, b. perhaps, c. no.

37. In the first grade, did you always go to school without your mother's having to make you?
a. yes, b. perhaps, c. no.

38. Do you tend to be quiet when out with a group of friends?
a. yes, b. sometimes, c. no.

39. Do people say that you are a person who can always be counted on to do things exactly and methodically (carefully)?
a. yes, b. perhaps, c. no.

40. If someone puts on noisy music while you are trying to work, can you still go on working?
a. yes, b. perhaps, c. no.

41. Would you rather spend some spare pocket money on:
a. a popular dance record,
b. uncertain,
c. a book to show how you can earn more pocket money?

(End, column 2 on answer sheet.)

3

42. Do you feel hurt if people borrow your things without asking you?
    a. yes, b. perhaps, c. no.

43. "Firm" is the opposite of:
    a. hard, b. kind, c. loose.

44. "Rich" is to "money" as "sad" is to:
    a. trouble, b. friends, c. land.

45. Have you always got along really well with your parents, brothers, and sisters?
    a. yes, b. in between, c. no.

46. If your friends leave you out of something they are doing, do you:
    a. think they made a mistake,
    b. in between,
    c. feel hurt and angry?

47. Do people say you are sometimes careless and untidy, though they think you are a fine person?
    a. yes, b. perhaps, c. no.

48. Have you ever told your parents that some teachers are too old-fashioned to understand modern young people like you and your friends?
    a. yes, b. perhaps, c. no.

49. Which would you rather be:
    a. the most popular person in school,
    b. uncertain,
    c. the person with the best grades?

50. In a group of people, are you generally one of those who tells jokes and funny stories?
    a. yes, b. perhaps, c. no.

51. Are you usually patient with people who speak very fast or very slowly?
    a. yes, b. sometimes, c. no.

52. Are your feelings easily hurt?
    a. yes, b. perhaps, c. no.

53. In a play, would you rather act the part of a famous teacher of art than a tough pirate?
    a. yes, b. perhaps, c. no.

54. Which course would you rather take:
    a. practical mathematics,
    b. uncertain,
    c. foreign language or drama?

55. Would you rather spend free time:
    a. by yourself, on a book or stamp collection,
    b. uncertain,
    c. working under others in a group project?

56. Do you feel that you are getting along well, and that you do everything that could be expected of you?
    a. yes, b. perhaps, c. no.

57. Do you find yourself humming tunes someone else started?
    a. yes, b. perhaps, c. no.

58. When a new fad starts, for example, in dress or way of speaking, do you:
    a. start early and go along with it,
    b. uncertain,
    c. wait and watch before deciding if you will follow it?

59. Would you like to be extremely good-looking, so that people would notice you wherever you go?
    a. yes, b. perhaps, c. no.

60. Do you feel that most of your wants are reasonably well satisfied?
    a. yes, b. perhaps, c. no.

61. When you read an adventure story, do you:
    a. get bothered whether it is going to end happily,
    b. uncertain,
    c. just enjoy the story as it goes along?

(End, column 3 on answer sheet.)

62. In dancing or music, do you pick up a new rhythm easily?
a. yes,   b. sometimes,   c. no.

63. "Picture" is to "scenery" as "novel" is to:
a. locality,   b. history,   c. book.

64. If Joan's mother is my father's sister, what relation is Joan's father to me?
a. father,   b. brother,   c. uncle.

65. Do you often make big plans and get excited about them, only to find that they just won't work out?
a. yes,   b. occasionally,   c. no.

66. Can you work hard on something, without being bothered if there's a lot of noise around you?
a. yes,   b. perhaps,   c. no.

67. Do you often remember things differently from other people, so that you have to disagree about what really happened?
a. yes,   b. perhaps,   c. no.

68. Do you prefer having teachers tell you how things should be done?
a. yes,   b. perhaps,   c. no.

69. When you are ready for a job, would you like one that:
a. is steady and safe, even if it needs hard work,
b. uncertain,
c. has lots of change and meetings with lively people?

70. In group activities, which do you prefer?
a. to be a good leader,
b. in between,
c. to be a good follower.

71. If you found another pupil doing a job you had been told to do, would you:
a. ask him to let you do it,
b. uncertain,
c. let him keep on until the teacher could come to decide?

72. Can you work just as well, without making more mistakes, when people are watching you?
a. yes,   b. perhaps,   c. no.

73. When you see something very sad in a play, do you:
a. find it hard to keep the tears away,
b. in between,
c. say, "Oh, this is just a lot of make-believe"?

74. Would you rather spend an afternoon by a lake:
a. watching dangerous speed boat racing,
b. uncertain,
c. walking by the lovely shore with a friend?

75. When you are in a group, do you spend more time:
a. enjoying the friendship,
b. uncertain,
c. watching what happens?

76. Which of these changes in school would you rather vote for:
a. putting slow people in classes of their own,
b. uncertain,
c. doing away with unnecessary punishment?

77. When things are going wonderfully, do you:
a. actually almost "jump for joy,"
b. uncertain,
c. feel good inside, while appearing calm?

78. Would you rather be:
a. a builder of bridges,
b. uncertain,
c. a member of a traveling circus?

79. When something is bothering you, do you think it's better to:
a. try to hold it until you're in a calmer state,
b. uncertain,
c. blow off steam?

80. Do you sometimes say silly things, just to see what people will say?
a. yes,   b. perhaps,   c. no.

81. When you do badly in an important game, do you:
a. say, "This is just a game,"
b. uncertain,
c. get angry and "kick yourself"?

(End, column 4 on answer sheet.)

5

82. Do you go out of your way to avoid crowded buses and streets?
a. yes, b. perhaps, c. no.

83. "Usually" means the same as:
a. sometimes, b. always, c. generally.

84. If all firs are coniferous trees, and all coniferous trees are evergreens, which of the following is true?
a. all firs are evergreens,
b. all evergreens are firs,
c. all coniferous trees are firs.

85. Are you satisfied that you come up to what people expect from someone of your age?
a. yes, b. perhaps, c. no.

86. If you keep breaking and accidentally wasting things when you are making something, do you keep calm just the same?
a. yes, b. perhaps, c. no, I get furious.

87. Do you tell schoolmates who are getting too noisy to keep quiet?
a. often, b. sometimes, c. seldom.

88. In a trip with naturalists, would you find it more fun to:
a. catch birds and preserve them in a collection,
b. uncertain,
c. make artistic photos and paintings of birds on the wing?

89. Would you rather:
a. read a story of wild adventure,
b. uncertain,
c. actually have wild adventures happen to you?

90. Are you "steady and sure" in what you do?
a. seldom, b. sometimes, c. always.

91. With people who take a long time to answer a question, do you:
a. let them take their own time, however long,
b. in between,
c. try to hasten their answer, and get cross if they take a long time?

92. Do you sometimes feel unwilling to try something, though you know it is not really dangerous?
a. yes, b. perhaps, c. no.

93. Do you stand up before class without looking nervous and ill-at-ease?
a. yes, b. perhaps, c. no.

94. Which would you rather watch on a fine evening:
a. car racing,
b. uncertain,
c. an open-air musical play?

95. Have you ever thought what you would do if you were the only person left in the world?
a. yes, b. not sure, c. no.

96. When you have to wait in line, do you often:
a. wait patiently,
b. uncertain,
c. fidget and think of going away instead of waiting?

97. Do you wish you could learn to be more carefree and light-hearted about your school work?
a. yes, b. perhaps, c. no.

98. Are you, like a lot of people, slightly afraid of lightning?
a. yes, b. perhaps. c. no.

99. Do you ever suggest to the teacher a new subject for the class to discuss?
a. yes, b. perhaps, c. no.

100. Would you rather spend a break between morning and afternoon classes in:
a. a card game,
b. uncertain,
c. catching up on homework?

101. When you are walking in a quiet street in the dark, do you often get the idea you are being followed?
a. yes, b. perhaps, c. no.

(End, column 5 on answer sheet.)

6

102. In talking with your classmates, do you dislike telling your most private feelings?
a. yes, b. sometimes, c. no.

103. When you go into a new group, do you:
a. quickly feel you know everyone,
b. in between,
c. take a long time to get to know people?

104. Look at these five words: mostly, gladly, chiefly, mainly, highly. The word that does not belong with the others is:
a. mostly, b. gladly, c. highly.

105. Do you sometimes feel happy and sometimes feel depressed without real reason?
a. yes, b. uncertain, c. no.

106. When people around you laugh and talk while you are listening to radio or TV:
a. can you listen without being bothered,
b. in between,
c. does it spoil things and annoy you?

107. If you accidentally say something odd in company, do you stay uncomfortable a long time, and find it hard to forget?
a. yes, b. perhaps, c. no.

108. Are you known among your friends for going "all out" for things that take your fancy?
a. yes, b. perhaps, c. no.

109. Are you best regarded as a person who:
a. thinks, b. in between, c. acts?

110. Do you spend most of your allowance each week for fun (instead of saving much of it for future needs)?
a. yes, b. perhaps, c. no.

111. Do other people often get in your way?
a. yes, b. perhaps, c. no.

112. How would you rate yourself?
a. inclined to be moody,
b. in between,
c. not at all moody.

113. In school, do you feel your teachers:
a. approve of you,
b. uncertain,
c. hardly know you are there?

114. Do your interests:
a. roam widely over many things,
b. in between,
c. settle strongly on one or two important things?

115. Do you get in trouble more often through saying to a group wanting to do something:
a. "Let's go!"
b. uncertain,
c. "I'd rather not join in"?

116. When you were growing up, did you expect the world to be:
a. more kind and considerate than it is,
b. uncertain,
c. more tough and hard than it is?

117. Do you find it easy to go up and introduce yourself to an important person?
a. yes, b. perhaps, c. no.

118. Do you think that the average committee of your classmates often makes poorer decisions than one person would do and also takes too much time?
a. yes, b. perhaps, c. no.

119. Do you usually:
a. follow your own ideas of what is right,
b. uncertain,
c. do the same as other people?

120. Do you sometimes go on and do something you very much want to do, even though you feel a bit ashamed of yourself?
a. yes, b. perhaps, c. no.

121. When someone is disagreeing with you, do you:
a. let him say all he has to say,
b. uncertain,
c. tend to interrupt before he finishes?

(End, column 6 on answer sheet.)

7

122. Would you rather live:
   a. in a deep forest, with only the song of birds,
   b. uncertain,
   c. on a busy street corner, where a lot happens?

123. When a new teacher comes to your class, does he or she soon notice who you are and remember you?
   a. yes,   b. perhaps,   c. no.

124. Look at these five words: below, beside, above, behind, between. The word that does not belong with the others is:
   a. below,   b. between,   c. beside.

125. If someone asks you to do a new and difficult job, do you:
   a. feel glad and show what you can do,
   b. in between,
   c. feel you will make a mess of it?

126. When you raise your hand to answer a question in class, and many others raise their hands too, do you get excited?
   a. sometimes,   b. not often,   c. never.

127. In school would you rather be:
   a. a librarian, looking after the reading books,
   b. uncertain,
   c. an athletic coach?

128. On your birthday, do you prefer:
   a. to be asked beforehand, so that you can choose the present you want,
   b. uncertain,
   c. to have the fun of getting a present as a complete surprise?

129. Are you very careful not to hurt anyone's feelings or startle anyone, even in fun?
   a. yes,   b. perhaps,   c. no.

130. If you were working with groups in class, would you rather:
   a. walk around to carry things from one person to another,
   b. uncertain,
   c. specialize in showing people how to do one difficult part?

131. Do you take trouble to be sure you are right before you say anything in class?
   a. always,   b. generally,   c. not usually.

132. Are you so afraid of consequences that you avoid making decisions one way or the other?
   a. often,   b. sometimes,   c. never.

133. Do you have periods of feeling just "run down"?
   a. seldom,   b. sometimes,   c. often.

134. When a close friend prefers someone else's company to yours on a special day, do you:
   a. complain to him for neglecting you,
   b. in between,
   c. take it in a "matter of fact" way?

135. Would you like better, when in the country:
   a. running a class picnic,
   b. uncertain,
   c. learning to know all the different trees in the woods?

136. In group discussions, do you often find yourself:
   a. taking a lone stand,
   b. uncertain,
   c. agreeing with the group?

137. Do your feelings get so bottled up that you feel you could burst?
   a. often,   b. sometimes,   c. seldom.

138. Which kind of friends do you like? Those who like to:
   a. "kid around,"
   b. uncertain,
   c. be more serious?

139. If you were not a human being, would you rather be:
   a. an eagle on a far mountain,
   b. uncertain,
   c. a seal, in a seal colony by the seashore?

140. Do you think that to be polite you must learn to control your feelings?
   a. yes,   b. perhaps,   c. no.

141. Do small troubles sometimes "get on your nerves" even though you know that they are not very important?
   a. yes,   b. perhaps,   c. no.

142. Are you sure you have answered *every* question?
   a. yes,   b. perhaps,   c. no.

ANSWER SHEET: The Jr.-Sr. H S P Q, FORM

NAME _____

FIRST _____ LAST _____

AGE _____ YRS. _____ MTHS.

SEX _____ G. OR B.

SCHOOL _____

TODAY'S DATE _____

INSTRUCTIONS: PUT A CROSS IN THE BOX BELOW WHICH IS NUMBERED THE SAME AS THAT YOU ARE ANSWERING IN THE TEST BOOKLET.

EXAMPLE 1: a ☐ b ☐ c ☐

EXAMPLE 2: a ☐ b ☐ c ☐

Do not write here

Factor	SCORE	
	Raw	Std.
A		
B		
C		
D		
E		
F		
G		
H		
I		
J		
O		
Q₂		
Q₃		
Q₄		

Page 2 — items 1–21 (a, b, c) — End, p. 2

Page 3 — items 22–41 (a, b, c) — End, p. 3

Page 4 — items 42–61 (a, b, c) — End, p. 4

Page 5 — items 62–81 (a, b, c) — End, p. 5

Page 6 — items 82–101 (a, b, c) — End, p. 6

Page 7 — items 102–121 (a, b, c) — End, p. 7

Page 8 — items 122–142 (a, b, c) — End, p. 8

APPENDIX D

G. R. BROSSEAU
CHAIRMAN

H. A. MacNEIL, M.ED.
SUPERINTENDENT

L. J. SLAVIK
SECRETARY-TREASURER

TELEPHONE ● 429-2751
9807-106TH STREET
EDMONTON, ALBERTA

January 23, 1968

TO THE PRINCIPALS CONCERNED:

This is to authorize Mr. F. Deane Jensen to visit

the Band Students of M.E.L.A.B., presently attending

our schools, in his research on the subject of Dropout

in instrumental study.

E D M O N T O N   P U B L I C   S CHH O O L   B C A R D

10010 - 107A Avenue
Edmonton, Alberta

Date: January 26, 1968

MEMORANDUM:

To: Dr. L. D. Stewart

From: E. A. Mansfield

Subject: PROPOSED GRADUATE RESEARCH PROJECT - Mr. F. Deane Jensen

c.c.   Mr. F. D. Jensen, Mr. R. Shaul, Mr. L. Garrett

        Our Department of Secondary Education tentatively has
approved this project on the assumption that we shall obtain
from Mr. Jensen his cooperation in meeting the following
conditions:

1.   That he arrange through the principals of the schools
     concerned to conduct his testing during noon hour or
     at such other time as is convenient to the school. If
     at noon, the test period should be restricted so that
     students would not be affected other than during the
     period from 11:45 a.m. to 2:00 p.m. (including
     travelling time where necessary).

2.   That he revise his proposed grouping of schools in
     keeping with the bus routes nearest the "central testing
     school."

3.   That he make any arrangments for the necessary space
     with the principals concerned.

        This office will notify the principals of the schools
Mr. Jensen has requested, as to the general nature of the
study and as to the conditions attached to Central Office
approval. It should be made very clear to Mr. Jensen that
in any case, Central Office approval is on a permissive basis.
Final approval rests with the individual principals.

        It is noted that a number of separate schools are
included in Mr. Jensen's proposed sample. We are assuming
of course, that he will have to make additional arrangments
with that system, with respect to testing time and the
grouping of schools in terms of a "central testing school."

EAM/jlf

APPENDIX E

Dear Sir:

I am presently doing research in the Department of Secondary
Education at the University of Alberta. I have requested permission
from the Edmonton Public School Board and Edmonton Separate School
Board to go into several of the junior and senior high schools to
administer a questionnaire to a selected group of students whom
we are interested in testing as a control group. The names of stu-
dents in your school are attached, along with the names of students
from adjacent schools.

Approval has been given to test these students at the convenience
of the school concerned and with the approval of the principal. It
has been suggested that the testing period should be carried out dur-
ing the period between 11:45 a.m. and 2:00 p.m. (including travel
time when necessary).

Since small numbers are involved in each school, it has been
suggested that the high school or largest junior high school in the
area act as a central testing place and students from schools close
to this be asked to come in for the test. The total testing time is
about forty minutes.

As the largest school in the area we are asking that _____
_____, be the central school and that _____
_____, _____, _____, _____
be the feeder schools. All students listed under the feeder schools
would go to the central school for testing. If the distance is too

far to walk or the weather too cold students should take the nearest

E.T.S. transportation and bus tickets will be issued by the tester for

the two trips necessary.

The suggested starting time for the test at the central school

_____ has been set at _____ on _____.

All feeder school students would probably have to take their lunch in

order to arrive at the testing center on time. All students should come

to the main office where the tester will take them to the test room.

If the suggested time does not meet with the approval of all

principals concerned, an alternate suggested would be appreciated. The

enclosed self-addressed card will indicate your approval or disapproval

in this regard. Please drop it in the mail as soon as arrangements are

completed to your satisfaction.

The attached list of students from each school will indicate to

the principal of the testing center the approximate size of room needed

for administration of the test. I will phone each school concerned

one day prior to the test day to remind them of the arrangements and

confirm that all students will be able to attend. Should you wish to

contact me by phone for any reason my phone number of 432-3680 (P.M. only)

or 434-7392 (Evenings).

Thank you very much for your co-operation.

Yours sincerely,

F. Deane Jensen,
Graduate Student,
Department of Secondary Education.

SAMPLE OF POST CARD SENT WITH LETTER TO PRINCIPALS
FOR APPROVAL OF TESTING ARRANGEMENTS

Please check the arrangements for testing as suggested
and indicate below your approval or disapproval. Return
post card by mail as soon as arrangements have been com-
pleted satisfactorily.

Check One

_____ I agree with the suggested time and place for tes-
ting and will see that children in my school are at
the testing centre on time.

_____ I cannot accept the suggestion in your letter.
I would prefer to change it as follows:

_____   _____   _____
(Time)   (Date)   (Place)

                              _____
                              (Signature)

                              _____
                              (Name of School)